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Video Magazine
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The Audit Bureau

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HOW TO BUY...

In-Wall Speakers

In-wall speakers are the new alternative. Numerous loudspeaker manufacturers are now offering flush-mount speakers that provide quality *and* inconspicuous sonics.

Of course, encasing regular speakers into a wall is an attractive option. However, it is not always practical and many loudspeaker designs suffer when they are built-in. Though in-wall speakers may be somewhat of a compromise in terms of sound quality, they are improving rapidly and they're comparatively much easier to install.

However, not all in-wall speakers are created equal. Your first step is to demo different models in direct A/B comparisons just as you would regular speakers. And always make sure that your retailer's comparison tests are honest; for true comparisons, the speaker wall cavities should be the same size, the power load should be identical, and all speakers should be mounted on the same plane.

para
Professional AudioVideo Retailers Association

Most household walls will accommodate any in-wall speaker on the market; they're generally no deeper than 3 5/8-inches and fit easily between conventional wall studs. Many of the better retailers have custom installation departments, so let a professional installer who is trained, licensed and insured do the work. Remember: "doing" it yourself may actually turn into "ruining" it yourself.

If those in-wall speakers deliver the "look" but not the "low end" you're after, an in-wall subwoofer might be the answer. Here speaker placement is especially critical since an in-wall subwoofer should never be installed in the same wall cavity as the in-wall speakers or the sound will be significantly skewed.

Regardless of the speaker brand or size of the wall cavity, it's important to have ample power behind your in-wall speaker design. Amplifiers ranging from 50 watts per channel to 100 watts per channel are recommended; though this may seem excessive, remember that wall cavities absorb most of the power without projecting any sound.

Information for this column was provided by Eli Harary, President of PARA and President of Paris Audio/Video Showroom in L.A.

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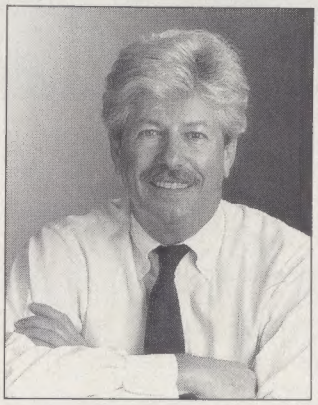
CHANNEL ONE

A wild and crazy theory



At one time, astronomers and astrophysicists putting forth the Big Bang theory of how our universe came to be were considered wild and decidedly crazy. Though dissenters remain, the bang is now pretty much accepted as fact, and those early soothsayers are seen as brilliant beyond description. This month we're launching an unabashed drive to join that lofty pantheon by positing our own highfalutin' theory, to wit: the imminent Video Big Bang.

What we're saying is relatively simple: All developments in video up to now have been nothing more than prologue, a burning fuse leading to a technological explosion which will forever alter the video heavens.

Sounds exciting, doesn't it? If we're right, we expect a flood of reader mail congratulating us on our courage and foresight. And if the boom in our bang is a bit muffled? No one's perfect...

•

...Least of all the various factions which run the home video asylum. The results of our first "Drives Me Crazy" reader poll are in, and it's a mad, mad, mad, mad world out there. Our innocent little query drew nearly 650 responses, with rabid readers ticking off 7,623 gripes! For a closer look at the madness, turn to page 32. But be careful—it's a madhouse in there.

•

Word out of Tinseltown has it you're not paying enough to rent home videos. In what was supposedly intended as an internal memo to his own executives, Disney chairman Jeffrey Katzenberg essentially took all of Hollywood to task for the lavish amounts of money being spent on film production. The memo went on to say Disney might do well to charge retailers $200 per cassette, forcing those retailers to charge up to $5 per rental. We've heard of Mickey Mouse ideas, but this one is too Goofy for words.

•

With this issue we introduce "Ten Years Ago in Video," a nostalgic look back at the days when VHS and Beta were still slugging it out, when TV sets were just getting A/V input/output jacks—and when we said the RCA CED format would probably win the videodisc wars.

Art Levis
Editor-in-Chief

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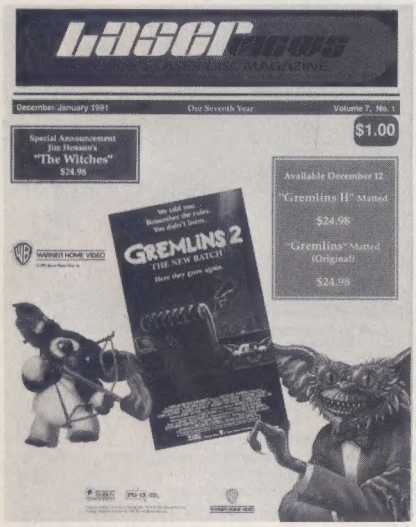

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EDITED BY BRIAN CLARK

FEEDBACK

Eye of the beholder

Your Viva! Gold awards list was interesting, yet too eclectic. Movies didn't belong in the list. What did belong was the Panasonic PV-S4990 Super VHS VCR. I bought it instead of the Sony SLV-R5 because the 4990 has LP recording speed, time-base correction, digital effects and an internal character generator with genlock.

Darren Peister
Suffern, New York

Defending Super VHS

As owner of a full-component A/B-roll Super VHS edit suite, I think it's necessary to clear up a few misconceptions about this outstanding format. First, S-VHS consumer VCRs can be found now for less than $700. This is a decent price considering they have such features as hi-fi stereo, direct-access quartz tuners, and MTS and SAP. Second, it is not necessary to have a monitor with a Y/C input to use an S-VHS deck. Having the input allows one to enjoy the full resolution of the format, but watching an S-VHS recording through the RF output of the deck yields pleasing results, Third, it's possible to buy blank ST-120 tapes for under $8. Finally, past letters in this space suggested S-VHS tape is a scam designed to generate more profits for tape companies. This is not the case. An untrained eye can see the difference.

Thomas K. Kerxhalli
Holden, Massachusetts

Matted vs. letterboxed

I fully support letterboxing widescreen movies on video, but now I find the so-called widescreen editions of such movies as *Back to the Future Part II* and *Black Rain* (which were filmed in a 1.33:1 aspect ratio and then masked for theatrical release) are sometimes being incorrectly identified as "letterboxed." Fortunately, a few companies have taken steps to improve the situation. Pioneer identifies the widescreen edition of the above movies as "matted" in its laserdisc catalogue, while Starship Audio-Industries uses a "full screen" label to identify the 1.33:1 aspect ratio edition in its catalogue. It would benefit consumers if studios, catalogues and magazines would identify the aspect ratio in which a video production was originally recorded—and in which it is being presented.

Joe Zollner
Greenfield, Wisconsin

Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

Identify Yourself: *Back to the Future Part II*—Is it matted or is it letterboxed?

A fan's notes

Thank heaven for glitches in the postal system. If I hadn't already ordered the laserdisc of *Men Don't Leave* before receiving your August issue with its extraordinary hatchet job of a review, I might have been deflected from one of the freshest, most gloriously offbeat, most enjoyable films of recent years.

As an obscure writer and director, my only complaint is that the film was so damn good it left me feeling I might as well flush my word processor down the toilet. The credibility of your review section might well be enhanced if the reviewer concerned was moved to follow a similar course.

Ian Coughlan
Queensland, Australia

For the record

The "Videotest" of JVC's HR-S5800U VCR (Dec. '90) erroneously noted that one of its audio outputs is variable from the remote. One output is variable, but with the headphones level control.

In "Shooting Stars" (Dec. '90), Canon's A1 Digital camcorder was inaccurately referred to as the A1 Mark II-Digital.

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Editor-in-Chief, Art Levis
Managing Editor, Stan Pinkwas
Technical Editor, Lancelot Braithwaite
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National Editorial & Sales: 460 West 34 Street, New York, NY 10001; 212-947-6500, 212-947-6727 (fax)
Midwest Sales Office: Gerber/Kamikow, 60 Revere Drive, Suite 915, Northbrook, IL 60062; 708-291-8900, 708-291-8905 (fax)
West Coast Sales Office: 1453 Third Street, Suite 490, Santa Monica, CA 90401; 213-393-5057, 213-393-5538 (fax)
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EDITED BY BRENT BUTTERWORTH

LATE NEWS

Majors enter multimedia

The fast-growing multimedia field, now dominated by computer companies, is beginning to attract major consumer electronics manufacturers. Sony has introduced the Vbox, a $250 interface that allows personal computers to control 8mm camcorders and VCRs with LANC jacks. It can be used for recording multimedia presentations through a computer's NTSC encoder, or for adding video to a presentation. The Vbox is the first product to use Sony's Video System Control Architecture (ViSCA), a set of command codes that let any computer control video equipment.

JVC has also thrown its hat into the multimedia ring with a new set of chips for video compression, a high-speed hard drive, a device that stores computer data on digital audiotape, a write-once CD-ROM drive and computer-controlled video cameras and VCRs designed for professionals.

Sony gets into games

Two giants of different industries—Sony and Nintendo—have teamed up to create a CD-ROM player for the Super Famicom, Nintendo's 16-bit game system scheduled to hit U.S. stores this fall. This surprising collaboration could lead to characters from Sony's Columbia Pictures showing up in Nintendo games, or even a new multimedia game format.

TBCs break the $1,000 barrier

March's close-up of NewTek's Video Toaster ("The Joy of Toasting") speculated that time-base correctors would soon drop dramatically in price. But it's happening sooner than expected. Digital Processing Systems (phone: 416-754-3323) has introduced the $995 VT-1000 Personal TBC, which fits into Commodore Amiga 2000 and 2500 computers and IBM-compatible PCs. It includes video, S-video and external sync inputs and two video outputs. Up to four VT-1000s fit in one computer. The Toaster can't do most of its tricks without a TBC, so the VT-1000 could make the Toaster a more practical buy for amateur videographers.

Desktop Surround: Monster Cable's Persona One produces convincing surround from two tiny speakers.

Surround sound shrinks

Home theater audio systems have been dropping so quickly in size, price and complexity that they are now breaking into personal video. Don't laugh—we've just heard an impressive demonstration of a portable sound system designed for video use. Monster Cable's Persona One is a set of two amplified mini-speakers with an ambience recovery system that places sounds around a listener almost as effectively as a full-blown surround sound system. Used with a Sony Video Walkman or a small TV set, the $229 Persona One could put surround practically anywhere. Monster's $159 servo-controlled miniature subwoofer adds extra punch for personal videophiles.

HDTV developers join forces

The Massachusetts Institute of Technology and General Instrument, two of five contenders in the Federal Communications Commission's high-definition television tests scheduled to begin this fall, have joined forces to form the American Television Alliance. Under the agreement, GI will manufacture and finance a test system using MIT's technology. Both companies will submit their own systems for testing, but if either wins, they will split the royalties. Rumor has it that another HDTV team, a partnership between Zenith and AT&T, may join the alliance.

SPECIAL REPORT

Vive la difference! 16:9 wide TV forges beachhead in France

BY ART LEVIS

Widescreen TV sets boasting aspect ratios of 16:9 are now available in leading electronics stores—if those stores happen to be in France. Thomson Consumer Electronics formally launched its Space System 16:9 sets at a celebrity-studded Paris gala attended by 4,000 movie stars, politicians and other luminaries.

By the end of 1991, widescreen sets will be also be available throughout most of western Europe under a variety of other Thomson brands (Saba, Ferguson, Nodmende, etc.). At a pre-gala news conference, Thomson chairman Bernard Isautier said internal planning calls for the possibility of U.S. introduction of 16:9 models in 1992, adding that a final decision had not been made. Thomson sells RCA, GE and ProScan models in the States.

Widescreen sets (roughly $6,000 in France) can be remotely operated in a variety of display modes: a centered conventional 4:3 aspect ratio (with black strips on either side of the picture); a 4:3 picture on the far left of the screen, with three separate POP (picture-outside-picture) frames on the right side; widescreen or "cinema" mode for display of broadcast letterboxed programs; and "wide-angle" zoom mode for full-screen display of 4:3 images (with a thin strip of picture at the top and the bottom lopped off).

Sweet Sixteen: Thomson's Space System TV uses a 16:9 picture ratio to deliver widescreen images.

Space System models offer 1,250-line improved definition pictures through interpolated line doubling of PAL or SECAM images. Thomson officials said the monitor section of widescreen sets can be adapted to any HDTV standard now envisioned.

Isautier said Thomson "would feel more comfortable (about a U.S. launch) if the U.S. had more definite plans" for EDTV and HDTV. But he said Thomson widescreen sets don't require special programming, adding they "should inspire unique programming, including 16:9 programs" on tape or disc. ■

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EDITED BY KENNETH KORMAN

GAZETTE

Eastwood's dark 'Heart'

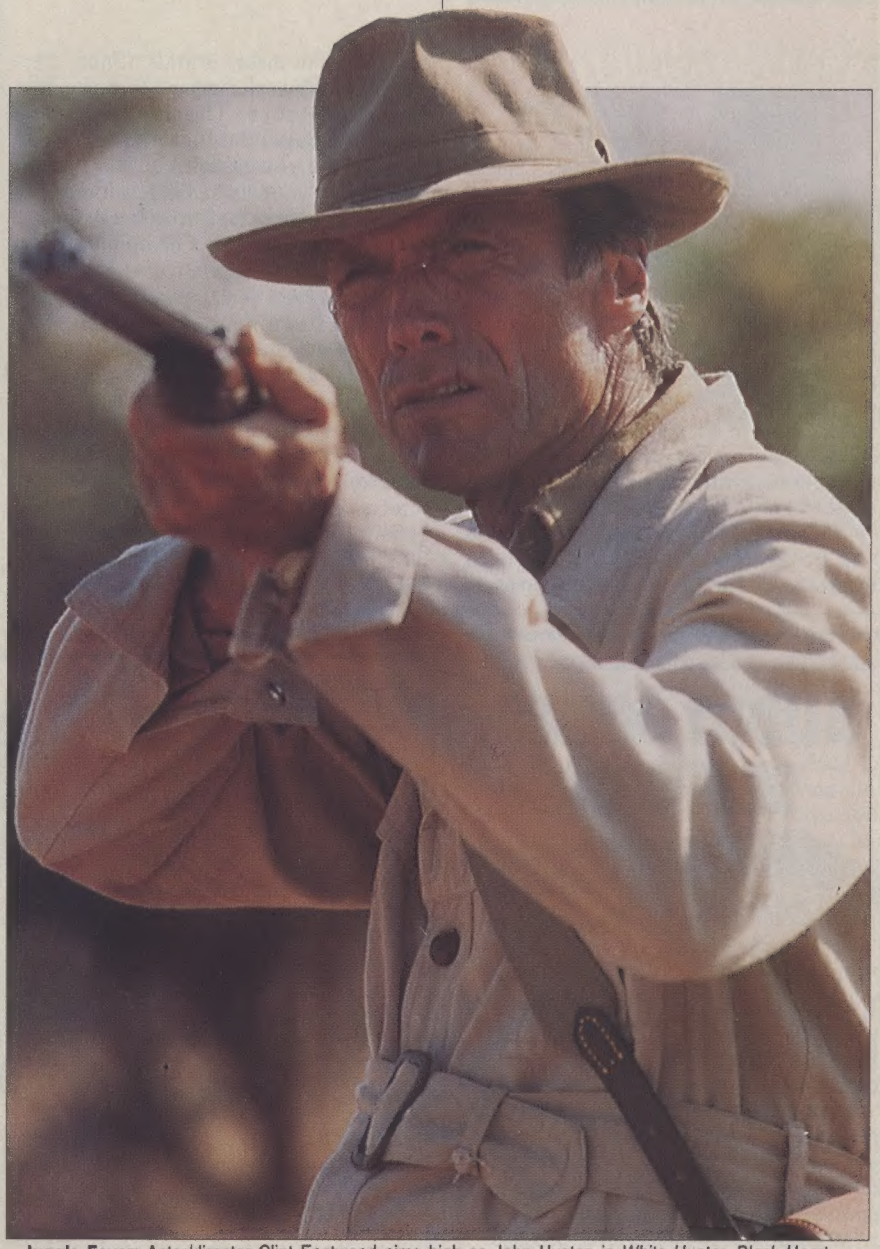
"I never met John Huston," admits Clint Eastwood in regard to the larger-than-life director he portrays in *White Hunter, Black Heart* (Warner Home Video), a loosely fictionalized character study centering on Huston's obsession with elephant hunting while he was in Africa to film *The African Queen*. "But there are a lot of things we have in common."

White Hunter, which Eastwood also produced and directed, is far from a valentine to the late Huston, who is depicted as arrogant, callous and manipulative. Still, Eastwood admired Huston's strengths as a filmmaker, especially his refusal to cater to mass audiences. "I liked his self-cynicism," Eastwood told us. "Huston had no delusions about himself; he knew he was a great man in a lot of ways, but he also figured he was gonna die flat broke in a flophouse and they'd name an Academy Award after him which all the wrong people would win."

A major difference between Eastwood and Huston is that Eastwood doesn't hunt. Like the character in *White Hunter* who holds that it's a sin to kill an elephant for the mere "sport" of it, Eastwood is concerned about the possible extinction of "these magnificent creatures who are the closest living link to another era. To kill them just for their horns or tusks, to kill a rhino because some imbecile has a superstition about an aphrodisiac, to me that doesn't speak highly of mankind."

White Hunter is a change of pace from Eastwood's usual action movies. He agrees that the film, both from a professional and commercial point of view, was chancy, "but that's what makes it worthwhile. If I'd just done genre films since 1964, audiences would be really irritated by now."

Though he often shoots his films in widescreen formats, Eastwood has no plans to follow the paths of Woody Allen and Steven Spielberg by insisting his movies be released to video letterboxed. "I don't make a picture with any thought in mind about what it's going to look like on video. I've seen some wonderful films made by some of the masters with great widescreen shots and they play well on television. Usually a story about people will play just as well, though it's never going to play as well as in a theater. Some films play better on TV 'cause they're interrupted by commercials and you can go get a beer, but I hope this isn't one of those." **—M. Faust**



Jungle Fever: Actor/director Clint Eastwood aims high as John Huston in *White Hunter, Black Heart.*

Learning from musical masters

For most folks, the dreaded phrase "music lesson" conjures up memories of a lilac-scented old lady forcing you to pick out "Heart and Soul" on the piano. Or if the guitar was your instrument, you'll remember straining to conquer

No Strings Attached: Ex-Jefferson Airplane guitarist Jorma Kaukonen demonstrates a "Homespun" riff.

"Malaguena" when you were secretly aching to blast out "Mustang Sally." Of course, if you'd had Dr. John teaching you to tickle those ivories, or Amos Garrett helping you hone that Wilson Pickett riff, you might be playing more than just the radio right now.

Well, thanks to Homespun Tapes, there might still be some funk in your future. Homespun is serving up a whole passel of video music lessons taught by the kind of people who probably inspired you to heft an axe in the first place. Imagine practicing your bass scales as The Band's Rick Danko grins approvingly from your TV screen, or getting a bird's-eye view of Mac Rebennack's (aka Dr. John) left hand as it pounds out a Fats Domino line in slow motion. These are the kind of lessons you *want* to practice for.

The brainchild of Woodstock guitarist and teacher Happy Traum, Homespun Tapes began more than 20 years ago as a series of simple audiocassettes made to augment Happy's lesson plan. As the enterprise grew, Traum offered tenure-on-tape to neighbors like Dr. John, Paul Butterfield and John Sebastian. In time, guitar greats Richard Thompson and Amos Garrett joined the "faculty," along with a virtual army of virtuosos including Rob Wasserman, Tony Rice, Bela Fleck and John Entwistle.

The benefits of video lessons are obvious: For one, the videocassette has infinite patience. Students are encouraged to use their rewind and slow-motion buttons to dig deeper into a particular lick or trick. Economy is another plus, since Homespun manages to condense the essence of a month's-worth of lessons into one videocassette.

And what if you just like to *listen*? Nearly all the tapes feature jams and performances by the masters themselves. According to Traum, some of Homespun's best customers are just plain fans who buy the videos for their historical value. "That's certainly the case with tapes by people like Rick Danko, Dr. John—and in our audio tapes, Richard Thompson—who have a real strong cult following."

For information, write to: Homespun Tapes, Box 694, Woodstock, NY 12498, or call 1-800-33-TAPES.

—John Walker

ViVa! GOLD

To the Victors Go the ViVas: The video industry turned out in force for our first ViVa! Gold awards ceremony at January's Consumer Electronics Show in Las Vegas. Pictured are the winners, along with *Video Magazine* staff members. From left are Eric Schwartz (*Video Magazine*), Irv Fulton (Hitachi), Bruce Allan (Thomson), Art Levis (*Video Magazine*), Jim Bonan and Yuki Nozoi (Sony), Ike Uchiike (Toshiba), Hank Onishi (Panasonic), Terry O'Flynn (Mitsubishi), Mike Fidler (Pioneer), Carl Weggener (Magnavox), Mindy Phillips (Voyager/Criterion), Louis Feola (MCA/Universal), Kenneth Korman (*Video Magazine*) and Ted Rozylowicz (Sharp).

Video Flashes

The Big Picture. New York may be the city that never sleeps, but the city's Transportation Department fears that residents are taking too much time out to watch TV—while driving. The culprit? Sony's new 32-by-23-foot Jumbotron screen high above Times Square. City traffic engineers are currently trying to determine if the screen—which consists of 560 separate picture elements and displays programming from an optical disc system—poses a threat to otherwise safe and sound New Yorkers.

An Unauthorized Sequel. MGM-Pathe Communications has filed suit against the Pink Panther Patrol, a Manhattan community group trying to thwart violence against the city's gay residents, for allegedly taking its name from MGM's *Pink Panther* movie series. Though the group claims the name was inspired by other "Panther" activist groups, such as the Black Panthers or the Gray Panthers, MGM clearly was not amused. The company is seeking $200,000 in damages for the group's use of the name, claiming that use of the Pink Panther trademark has besmirched "the spirit of lighthearted, non-controversial family fun" it's intended to represent.

Technology on the Rocks. Dutch electronics giant Philips made big waves at the recent Consumer Electronics Show with its new Digital Compact Cassette (DCC) deck. But Philips hadn't planned on the theft of its only existing prototype, which was subsequently sold in a bar for the equivalent of $90, according to the International Herald Tribune. The new owner then sold it for $150 to a shopkeeper in Maastricht, Netherlands. The suspicious shopkeeper then returned the deck to Philips, but the original crime remains unsolved.

VIDEOTESTS

VIDEOTEST NUMBER 581

Panasonic camcorder with electronic image stabilization

Panasonic's newest Compact VHS camcorders carry the name Palmcorder, and all three look very much alike. The PV-10 and PV-20 have only basic features, but the PV-40 reviewed here offers many extras, including a unique electronic image stabilization (EIS) system that reduces the jiggle in pictures caused by camera shake. This is particularly useful for shooting with one hand, which we never recommend, but many do it anyway.

EIS records the image from only a part of the CCD. Motion sensors choose what part of the image to use for the most stable picture on a frame-by-frame basis. Unlike Panasonic's previous mechanical image stabilization system, this one has no moving parts.

The PV-40 has an 8x power zoom (but no manual zoom), six shutter speeds to 1/4000-second, auto tracking, digital autofocus with powered manual focus, recordable still or 1/6-speed strobe, a digital title memory with wipe or scroll, fade, auto/fixed white balance, record review and a date/time imprinter. Some of these features can help home shooters produce complete videos in the camera. Although it has a flying erase head, insert editing leaves a glitch at the out point, so shooting scenes out of order is not practical.

Description. The PV-40 is rectangular with rounded corners. At 5-3/8 inches high, 3-3/4 inches wide and 6-3/4 inches deep, it feels more comfortable to people with large hands. The right side is mostly bare but for an external microphone jack in the top front corner and the support strap that goes around the back of the hand. The rounded corners camouflage the clock battery compartment. Depressions help the fingers find and use the wide-angle and telephoto buttons on the top and the record run/pause button at the rear.

The viewfinder tube projects rearward. For operation, it must be extended and focused. The battery occupies most of the rear panel, along with the power switch and an indicator, an eject button and a shoulder strap loop. The DC input jack and the second strap loop are below. On the right side sit the battery release and covered output jacks for video, audio and DC for the RF adapter.

Most of the camera controls are on the left side, which serves as the hatch for the cassette compartment. Across the top a transparent bar lets you see the cassette's supply reel. Just below the bar sit relatively large buttons for title, EIS and fade. The lower rear corner holds BB-sized buttons for the shutter, white balance, auto/manual focus, title wipe, title color and title memory. Also in this area are elongated buttons for strobe and manual focus adjustment.

The playback controls cover the top panel. An LCD provides information on counter, memory, time remaining, operation mode, dew and low battery plus buttons for counter reset, lap time/counter/time remaining display, record review, date/time imprinting and EVF display. Near the back of the top panel is a one-shot record button that captures five seconds of audio and video. In between is a covered compartment with slide switches for SP/SLP record and TC-20/TC-30 for the tape remaining indicator, plus buttons for clock select and set (which double as tracking controls), pause/still, stop, play, rewind/search and fast forward/search.

Take Five: The PV-40's one-shot record feature captures five seconds of video and audio.

The two search controls are also operational during camera recording, so users can do in-camera assemble edits, but insert editing is not possible because of the glitch at the out point. At the front of the camcorder are the mic and lens, and the bottom has a tripod socket.

Operation. Using the PV-40 is fairly easy. Attach a charged battery or the

continued on page 66

VIDEOTEST PHOTOGRAPHS: LES MORSILLO

Panasonic PV-40 Compact VHS Palmcorder

DATA

Suggested Price: $1,299

Weight: camcorder without battery and cassette—1.7 pounds; battery—0.7 pounds

Dimensions: 5-3/8 x 3-3/4 x 6-1/4 inches (h/w/d)

Power Requirements: camcorder—6 VDC; AC adapter—110-240 VAC

Power Consumption: camcorder—10 W; AC adapter—20 W

Image Sensor: 1/3-inch CCD

Lens: f/1.8, 8x (6-48mm) power zoom

Filter Diameter: 30.5mm

Minimum Focusing Distance: wide-angle—almost to the surface of the lens; tele—about 3 feet

Autofocus: TTL digital

Minimum Illumination: rated—5 lux; measured—7.8 lux

Iris: automatic

Sensitivity: single range

High Speed Shutter: normal, 1/100-, 1/250-, 1/500-, 1/1000-, 1/2000- and 1/4000-second

White Balance: automatic, switchable to indoor or outdoor

Viewfinder: 2/3-inch CRT with on-screen indicators for operating mode, battery condition, date/time, shutter speed, tape warnings, dew, head clog, EIS, title memory/modes, index and tape counter/remaining

Viewfinder Controls: magnifier focus, brightness and electrical focus

VCR Controls: all—eject, pause/still, stop, rewind/search, play, fast forward/search and record speed

Microphone: omnidirectional electret condenser

Jacks: external mic, DC input, video out, DC out and audio out

Tape Format: VHS-C

Tape Speeds: SP, SLP

Video Heads: 4 (required by small head drum)

Cue & Review (Search): SP—3x; SLP—9x

Fast Forward/Rewind Time: approx. 3-1/4 min. for TC-20

Counter Digits: 4—mins. and secs.; time remaining, 2—mins.

Program Start Locator/Index/Cue: counter and index

Linear Audio: mono

Special Features: flying erase head, auto play speed select, still frame, hold-down auto fade, separate eject, counter memory, auto rewind, digital strobe and still, electronic image stabilization, one-shot record

Absent Features: audio dub, video dub, insert edit (glitch at out point), frame advance, slow motion, speed play, remote pause, remote control, hi-fi audio, digital audio

Accessories: supplied—AC adapter/charger with refresh and DC cable, 1.5-hour battery, clock battery, RF adapter, audio/video cable, PlayPak VHS-C adapter, shoulder strap, antenna cable and transformer; optional—cassettes, car battery cord, system case, super-directional mic, video corrector, shoe adapter, video light and spare AC adapters, batteries and play adapters

RESULTS

Horizontal Resolution: 240-250 lines

Video S/N, Unweighted: SP—35.8 dB; SLP—35.6 dB

Video S/N, Weighted: SP—44.4 dB; SLP—43.6 dB

Chroma AM S/N: SP—39.8 dB; SLP—38.6 dB

Chroma PM S/N: SP & SLP—34.9 dB

Audio Frequency Response, -3 dB: SP—100 Hz-9 kHz; SLP—100 Hz-4 kHz

Audio S/N: 42.2 dB

Audio Distortion: 1.1%

RATINGS

Picture Quality: good to very good for VHS

Audio Quality: average to good

Operational Ease: very good

Overall Performance: good to very good

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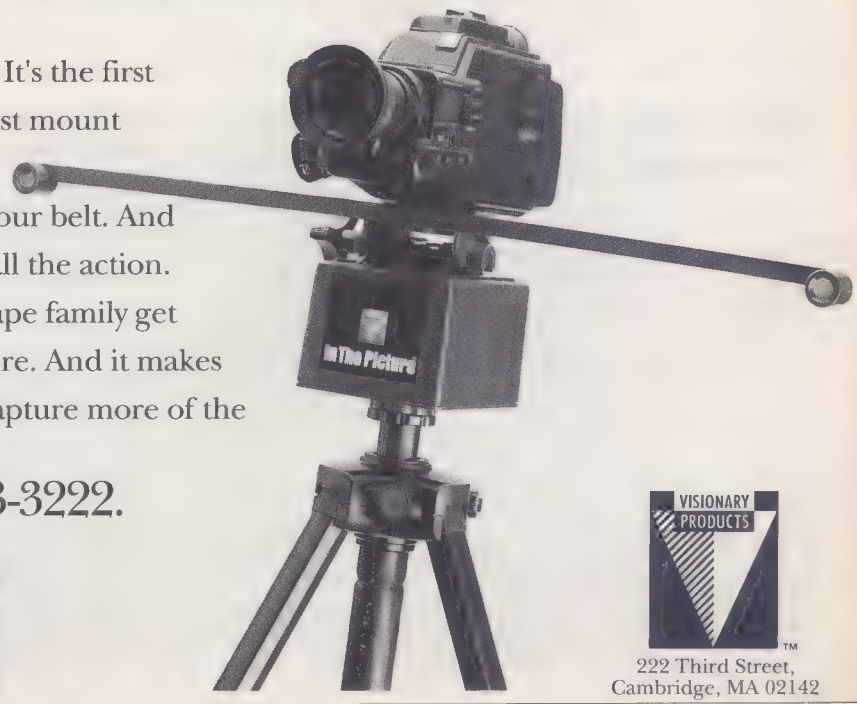

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VIDEOTESTS

VIDEOTEST NUMBER 582

Vidikron video projector

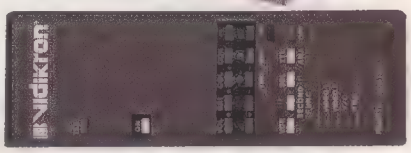
The Vidikron TGS 200 is a front-projection monitor manufactured by Boffi Vidikron, Italy's leading manufacturer of advanced audio and video components, and marketed here by Vidikron of America (150 Bay Street, Jersey City, NJ 07302; phone 201-420-6666). The $5,995 TGS 200 is the more powerful of two monitor projectors in the current line. The other is the TGS One ($4,495), and both are available with either a black or a white chassis. They may be ceiling- or floor-mounted and work with a range of screen sizes from six to seven feet on curved screens and seven to 12 feet on flat screens. A screen is not included with either projector.

The TGS 200 has two video/stereo audio inputs, one S-video/stereo audio input, an analog RGB/stereo audio input on a SCART connector and a TTL RGB input on a nine-pin D-connector. There are no speakers, but a stereo amplifier can deliver ten watts per channel to eight- or 16-ohm speakers. There are also variable-level line outputs for driving an external audio system.

Versatile Vidikron: The TGS 200 provides BNC and RCA video input jacks, as well as inputs for S-video, analog RGB and TTL RGB.

Although there are controls for volume, brightness, color and a few other functions on the back of the projector, the primary control is the remote, because the back is usually inaccessible.

Description. The TGS 200 is streamlined and fairly compact so it is unobtrusive when mounted on the ceiling. It also fits in an optional coffee table (model CT One) that holds it the recommended 7.5 inches from the floor.



The coffee table has a second shelf that can accommodate a VCR or laserdisc player. The projector itself is about ten inches high, 22 inches wide and 25 inches deep, and it weighs 59 pounds.

The three lenses protrude from the front. The top and the sides are bare but

continued on page 18

Vidikron TGS-200 Projection Monitor

DATA

Suggested Price: $5,995

Weight: 59 pounds

Dimensions: 9-1/8 x 21-3/4 x 24-1/2 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 150 W

Screen Size: screens are an option; recommended sizes are 6 to 12 feet diagonally, and to 20 feet diagonally with optional $1,700 factory upgrade HD-6 Data Graphic Lenses

Remote Control: IR wireless with buttons for test, on, volume up and down, brightness up and down, color up and down, contrast up and down, memory recall, mute, VCR (time constant), second function (changes color controls to tint and contrast controls to sharpness), (input) select, TTL/analog RGB, memory store and off

Video/Stereo Audio Inputs: 2—input 1 with RCA-type video connector; input 2 with BNC video connecotor

S-Video/Stereo Audio Input: 1—input 3

RGB Video/Stereo Audio Input: 2, switch selectable—analog video on SCART connector; digital video on 9-pin D-connector

Auxiliary Stereo Audio Output: variable-level stereo—RCA-type pin jacks

External Speaker Connectors: mini jacks

Internal Audio Amplifier Power: stereo—10 watts per channel

Absent Features: speakers, tuner, video output, headphone jack

Accessories: supplied—power cord, remote control and batteries; optional—curved screens—HGS6 6-foot, $615; HGS6.5 6.5-foot, $730; HGS7 7-foot, $830; FS 10 stand for HGS screens, $175; electrically operated retractable flat screens—FES72 72-inch, $655; FES100 100-inch, $755; FES120 120-inch, $815; VTS 5+1 theater speaker system, $899; CPL200 ceiling projector lift, $2,970; WBIT-1 isolation transformer-hum stopper, $170; RCR 1 remote control relay for obstructed IR sensor, $65; Zero Home Theater System wall module, $2,995

RESULTS

Horizontal Resolution: rated—500 lines; measured—more than 560 lines

Snowiness; Luminance S/N: 59.1 dB

Chroma AM S/N: red—68.4 dB

Chroma PM S/N: red—67.7 dB

Accuracy of Colors: very good

Audio Frequency Response: line—50 Hz-20 kHz, +0.2/-1.8 dB, down 5.6 dB at 20 Hz; speaker—50 Hz-20 kHz, +0/-1.4 dB, down 6.4 dB at 20 Hz

Audio S/N: line—67.3 dB; speaker—61.1 dB

Total Harmonic Distortion: line—0.5%; speaker—1.2%

RATINGS

Picture Quality: very good

Audio Quality: very good/average

Operational Ease: very good

Overall Performance: very good

VIDEOTESTS

VIDEOTEST NUMBER 583

Realistic 8mm camcorder

Flip Focus: The 152's focus reverse button changes the focus mode temporarily.

The Realistic 152 is the only 8mm camcorder in Radio Shack's line. The convenience of buying at Radio Shack is a definite plus, as is the store's service network and the complete line of accessories they carry. The 152 is more than a bare-bones model, with an 8x zoom, fade, backlight compensator (BLC), edit search and a 1/1000-second high-speed shutter. It also offers sophisticated options like a one-page digital memory for titles and graphics that's superimposable in five colors, as well as digital autofocus and auto macro.

Description. The 152 is shaped like many other 8mm camcorders, except the battery slides on behind the handgrip and the cassette slides in from the back. It is slightly larger and a few ounces heavier than its nearest competitors.

The grip occupies its usual place with a run/pause button at the back, a wide-angle/tele rocker on top and a strap to go around the back of the user's hand. The front top corner holds the microphone, jacks for an external mic and earphone, and an accessory shoe.

Although the viewfinder hangs over the grip and the battery, it is actually on the right of the top panel. On the left are the edit search rocker and the transport controls. The white balance sensor occupies the sloping front of the recorder section. Above the camera sit buttons for title insert, memory store and color.

The left side holds a slide switch for auto/manual focus and buttons for high-speed shutter, fade, BLC, auto macro and focus reverse. The last two are unusual and very useful. Auto macro puts the camera in macro focus mode and focuses on the subject automatically. Focus reverse changes the current focus mode to the opposite—it goes into focus hold in AF mode and one-shot AF in manual mode.

The manual zoom lever has a macro button, but it serves to prevent a user from entering the macro range acciden-

continued on page 43

Realistic 152 8mm Camcorder

DATA

Suggested Price: $899

Weight: 2.5 pounds excluding battery and cassette; battery–0.7 pounds

Dimensions: 6 x 4-5/8 x 11-7/8 inches (h/w/d)

Power Requirements: 6-7.5 VDC

Power Consumption: 7.5 W max.

Image Sensor: 1/2-inch CCD

Lens: f/1.6, 8x (8.5-68mm) power zoom with macro range

Filter Diameter: 49mm

Minimum Focusing Distance: 4 feet, exclusive of macro range

Autofocus: digital TTL switchable to manual with reverse function button

Minimum Illumination: rated—3 lux; measured—5.1 lux for 50 IRE

Iris: automatic with BLC

Sensitivity: single range

Auto Fade: fully automatic 7-second fade triggered by run/pause

Shutter: normal (1/60) and 1/1000-second

White Balance: auto only

Viewfinder: 0.7-inch EVF with onscreen indicators for pause, record, low tape, dew, low battery, cassette problem, counter, memory, date, time, high-speed shutter, fade, macro, memorized graphic, graphic and auto/manual focus

Viewfinder Controls: magnifier focus, brightness and electrical focus

VCR Controls: eject, record, rewind/search, fast forward/search, stop, play, pause/still and bidirectional edit search

Microphone: omnidirectional electret condenser

Jacks: external mic, earphone and A/V out

Tape Format: 8mm

Tape Speed: SP

Video Heads: 2

Rapid Search: dedicated edit search rocker, 1x in record or play still modes

Cue & Review (Search): locking—7x approx.

Fast Forward/Rewind Time: approx 8 min. for P6-120 120-minute tape

Counter Digits: 5—hrs:mins:secs

Hi-Fi AFM Audio: mono

Special Features: flying erase head, still frame, separate eject, insert edit

Absent Features: frame advance, slow motion, speed play, remote pause, remote control, program start locator/index/cue, audio dub, video dub, auto rewind, digital audio

Accessories: supplied—AC adapter/charger, 1-hour battery, A/C adapter extension, RF adapter, clock battery, A/V cable, RF cable, shoulder strap and soft case; optional—tripod, cleaner/care kit, deluxe hard case, 15 W video light, telephoto extender, dual accessory mount, accessory soft case, FM wireless mic, super-directional mic and batteries

RESULTS

Horizontal Resolution: 240-250 lines

Video S/N, Unweighted: 41.2 dB

Video S/N, Weighted: 49.4 dB

Chroma AM S/N: 34.4 dB

Chroma PM S/N: 33.8 dB

Audio Frequency Response: 50 Hz-12.5 kHz, +0.4/-3 dB, -6.3 dB @ 20 Hz, -10.2 dB at 20 kHz

Audio S/N: 69.1 dB

Audio Distortion: 0.4%

RATINGS

Picture Quality: good/average

Audio Quality: average

Operational Ease: very good

Overall Performance: good

VIDEOTESTS

Time Machine: Fosgate's DSL Two is the first decoder with Dolby Time Link, a new delay system with a rated dynamic range of more than 100 decibels.

VIDEOTEST NUMBER 584

Fosgate-Audionics surround sound processor

The DSL Two Pro Plus digital servo logic surround sound processor manufactured by Fosgate-Audionics (Box 70, Heber City, UT 84032; phone, 801-654-4046) differs from its competitors in that the steering logic that determines what sound goes to which speaker operates much faster. This improves accuracy and smoothness and eliminates audible artifacts. It uses pulse-width modulation control voltages in servo feedback loops to create low-distortion steering signals. The result is open sound from discrete channels, rather than a smear of sound from multiple speakers.

Dual-band processing contributes to the purity of the sound by avoiding filters and phase errors. The DSL Two uses Dolby's Time Link digital delay system, which does not add harmonic distortion and is comparable to an analog system.

Additional features include autobalancing of input signals, variable sound stage width, a noise sequencer for accurate setup, a comprehensive display, up to 18 decibels of bass boost centered at 40 Hertz and a high-frequency EQ mode that compensates for soundtracks recorded with X-curve theater equalization.

The decoder's eight operating modes—popular one, popular two, popular three, Dolby Pro-Logic, motion picture surround, classical one, classical two and mono enhance—use various combinations of stereo/mono surround, surround bandwidth adjustment and delay to create natural-sounding environments. An alternate logic mode, usable in all modes except Dolby Pro-Logic, slows the response time of the decoder for use with substandard program material.

The DSL Two has outputs for front left, front right, center, stereo and mono subwoofer, stereo rear and stereo side channels. It derives the side channels from both front- and rear-channel information, so there is a smooth sound field with little timbre shift in most modes. Overall, the DSL Two offers a large number of options, from accurate rendering of perfect source material to saving audio disasters, be they from movies or music.

Description. The DSL Two is sized to match most video equipment. Because of its internal amplifier it

Fosgate-Audionics DSL Two Surround Sound Processor

DATA

Suggested Price: $1,299

Weight: 11 pounds

Dimensions: 3-7/8 x 17-1/8 x 14-1/4 inches (h/w/d)

Power Requirements: 120 VAC, 50/60 Hz

Power Consumption: 160 W

Front Panel Controls: switches for power, mode select, center channel, autobalance, noise sequencer, tape monitor; rotary controls for bass EQ, panorama, input balance and input level

Front Panel Indicators: LEDs for popular one, popular two, popular three, Dolby Pro-Logic, movie surround, classical one, classical two, mono enhance and stereo bypass listening modes; 16-, 22-, 28- and 32-millisecond delay; -3 dB, Dolby and -20 dB input levels; mute, high-frequency EQ, center front, alternate logic, noise sequencer, autobalance, tape monitor and single LED level indicators for front, left, right and back

Remote Control: IR wireless with buttons for volume up and down, back up and down, center, mode up and down, delay up and down, mute, alternate logic, high-frequency EQ, center front and power

Stereo Audio Inputs: 3—main input, tape monitor and power amp

Line Audio Outputs: stereo—front, subwoofer, side and rear; mono—center front and subwoofer

External Speaker Connectors: stereo—spring-loaded clips for internal amplifier

Internal Audio Amplifier Power: stereo—40 W into 4 ohms or 30 W into 8 ohms

Accessories: supplied—remote control with 9-volt battery; optional—sensor for remote power on/off

RESULTS

Audio Frequency Response: main channels—5 Hz-20 kHz, +0.1/-0.9 dB, rated to 100 kHz, -3 dB; surround channels rated—5 Hz to 25 kHz, to 7 kHz or to 3 kHz depending on operating mode; subwoofer measured—5-80 Hz, -1.3 dB, rolloff 12 dB/octave above 80 Hz

Audio S/N: all outputs measured—92.3 dB; rated—better than 90 dB, "A" weighted

Total Harmonic Distortion: measured—0.04% worst case; rated—0.05%, -6 dB below maximum output

RATINGS

Audio Quality: excellent

Operational Ease: very good

Overall Performance: very good/excellent

should be installed so it gets adequate ventilation. The controls, indicators, inputs and outputs are listed in the box.

The front panel's most noteworthy feature is its comprehensive display. This display shows the mode in use, the delay level, the input level, the relative intensity of sound in front, left, right and rear, and the status of special features like autobalance.

The rear panel is like those of many other decoders, with the addition of connectors for the rear-channel speakers and jumpers that connect the rear-channel line outputs to the internal stereo amplifier. Dual rows of screwdriver controls above each pair of outputs can be used to set output levels. These controls are primarily needed to set up a system, after which further adjustment should be needed only if the user changes components. There is also a jack for an optional remote power sensor, which turns the outputs off when the rest of the system is turned off.

Operation. Installation is straightforward. Hiding the wiring will be a bigger job than making the connections, because the outputs are clearly labeled. The manual outlines a basic nine-step hookup procedure for three system configurations. The balancing of channel levels is critical, but simplified by the noise sequencer and rear-channel setup level controls. The manual clearly explains each surround mode.

After setup, operation is simply a matter of choosing the input level, listening mode and delay time. The wide range of imaging and equalization choices allows a user to tailor reproduction to practically any source material and room. Ease of operation is very good once you grasp the concept behind each control.

Performance. The main channels have a measured frequency response of 5 Hz to 20 kHz, +0.1/-0.9 dB, and are rated to 100 kilohertz at -3 dB. The bass boost affects only the front and subwoofer channels. We verified the subwoofer response at 5 Hz to 80 Hz with a 12 dB/octave rolloff above 80 Hz.

The rear channels are rated for a frequency response to 7 kHz or 3 kHz, depending on the operating mode. We were unable to test this directly, but they did not appear to have content above the specified frequencies for the selected mode.

The signal-to-noise ratios of all channels are better than 90 dB, as specified. We measured them at 92.3 dB, worst case. The S/N for the Dolby Time Link circuitry, which we did not test separately, is rated at better than 100 dB. Audio quality is excellent.

Conclusion. The Fosgate-Audionics DSL Two is a versatile surround sound processor because it offers a large number of channels, nine surround modes and control over frequency response, delay and many other decoder parameters. Its audio quality is excellent, its ease of operation is very good, and overall performance is very good to excellent. ■

TECH TIP

Discharge on the charger

The easiest way to discharge a nickel-cadmium camcorder battery is to use the charger that came with it. Make sure the charger is not plugged into a wall outlet, then set the switch on the charger to the recharge position. Attach the battery to the charger. The battery will discharge into the secondary windings of the charger's transformer. A fully charged battery takes about 48 hours to discharge using this method.

This does not work if the charger has discharge protection circuitry. To check this, attach an ohmmeter to the charger's terminals, making sure the charger is unplugged. Reverse the ohmmeter leads and check again. If the readings are different, the charger has a protection circuit. Kurt R. Todoroff
Grandville, Michigan

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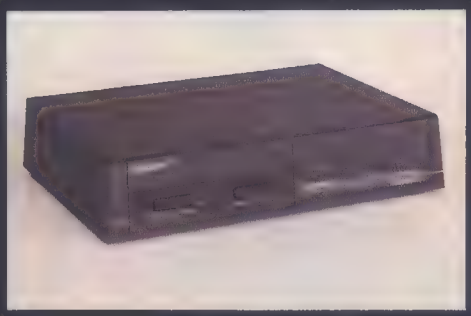

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PROJECTOR

continued from page 14

for ventilating holes. The bottom has an adjustable mounting plate. The back panel holds all connections and exterior controls, including mini plugs for speaker-level output, RCA-type pin jacks for line-level stereo output, an LED display panel that should display "1" under normal operating conditions, and a double row of up/down buttons for memory recall, power, volume, brightness and color. The PC button paired with memory is inoperative in the North American NTSC version.

Further right sit groups of connectors for S-video and stereo audio, video 2 (BNC) and stereo audio, analog RGB/stereo audio, TTL digital RGB, video 1 (RCA) and stereo audio, electric screen remote and AC. Nearby are the master power switch and five rotary controls for centering and horizontal keystone. These controls rarely require adjustment after initial setup.

The remote has test buttons near the front and buttons across the middle for volume, brightness, color, contrast, memory recall and mute.

The row nearest the user contains buttons for VCR (which eliminates bending at the top of pictures from VCR sources), second function (which changes the function of the color and contrast up/down buttons to control tint and sharpness), select (which lets a user choose the input source), TTL/analog (which lets a user select the RGB input) and power off.

Operation. Installing a front projector, especially on the ceiling, is best left to a professional. Although Vidikron supplies the dealer's installation manual with the projector, setup of internal controls and the external centering and keystone controls is also best left to the professional.

The remote controls power and input switching, volume and mute, picture preference adjustment and selection of the VCR time constant if a VCR picture has flagging. If a Vidikron flat screen is used, turning the projector on automatically lowers the screen. It retracts when the projector is turned off. Installation of a powered screen is also best left to professionals. One of the nicest features is that a user can memorize a picture preference setting to be recalled at the touch of a button. Ease of operation is excellent.

Performance. The TGS 200 is rated for a horizontal resolution of 500 lines from composite video sources, and it delivers more than 560 lines. It is rated for 900 lines from RGB sources. The video signal-to-noise ratio is 59.1 decibels and the chroma AM S/N is 68.4 dB at the red gun, while the chroma PM S/N is 67.7 dB. Accuracy of colors is very good with a color temperature of 7800 degrees Kelvin for white. The picture tubes run slightly below their rated maximum voltage. This extends their life from the usual 3,000 hours to about 9,000 hours before replacement is recommended.

With front projectors such as the TGS 200, a single reading for picture brightness is incomplete because curved screens look brighter than flat ones and smaller images are brighter than large ones. The peak white output is rated at 600 lumens. With a ten-foot image, peak white measured on a calibrated 90-percent reflectance flat card is 130 foot-lamberts. Picture quality is very good and competitive with projectors in this price range.

The audio frequency response at the line-level output is 50 hertz to 20 kilohertz, +0.2/-1.8 dB, down 5.6 dB at 20 Hz with an audio S/N of 67.3 dB and a total harmonic distortion of 0.5 percent. This is very good for driving a hi-fi system.

The modestly powered ten-watt-per-channel internal stereo audio amplifier is more a courtesy than a primary audio amplifier for a well-designed system. It has a frequency response of 50 Hz to 20 kHz, +0/-1.4 dB, down 6.4 dB at 20 Hz with an audio S/N of 61.6 dB and a total harmonic distortion of 1.2 percent. Performance of the amplifier is average.

Conclusion. Like most front projectors, the TGS 200 works best in a darkened room. Under such conditions, picture quality and ease of operation are both very good. The quality of the audio routing for volume control is very good, but the internal audio amplifier is only average. Its overall rating is very good. At a suggested price of $5,995, the TGS 200 is a good value. ■

TECH TIP

Crop the shot

Unless you allow for the TV cutoff when shooting with your camcorder, you could lose an important part of the picture. TV cutoff occurs when a monitor cuts off the edges of an image. To compensate for this effect, frame shots to your liking, then zoom out slightly. The shot may not look good in the viewfinder, but it will look perfect on the TV.

James Orlowski
State College, Pennsylvania

EDITED BY BRIAN CLARK

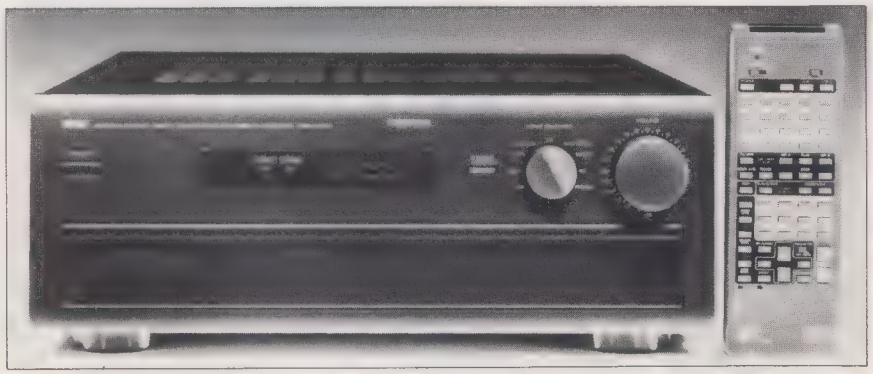
NEW PRODUCTS

Hitachi adds graphics to "twistcorder"

Hitachi's Compact VHS VM-C2A is the second entry in its line of "twist and shoot" camcorders. Following in the steps of the VM-C1A, the C2A adds 24 pages of computer-generated graphics to supplement home videos. The graphics are grouped in such categories as vacations, holidays and home events. Hitachi's AccuShot AX feature calculates the best shutter speed and iris setting for existing light conditions. The VM-C2A uses twin infrared beam focusing and a 6x power zoom lens. A sensor compensates for the flicker effect produced by some fluorescent lighting. Other features include auto date and white balance, and a flying erase head.

Price: $1,099.95.

For additional information, circle No. 154 on Reader Service Card.



Yamaha receiver acts as control center

The Yamaha DSP-A1000 surround sound amplifier is a seven-channel audio/video amp with digital field processing and digital Dolby Pro-Logic/enhanced surround. Enhanced surround has seven channels rather than five. The digital field processing has a dozen programs and 23 variations, including 70mm theater sound. There are ten audio and five video inputs. Other sources can be viewed while dubbing. Additional features include a digital test tone generator and onscreen displays of settings.

Price: $1,499.

For additional information, circle No. 155 on Reader Service Card.

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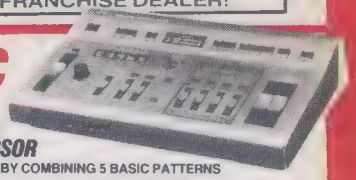

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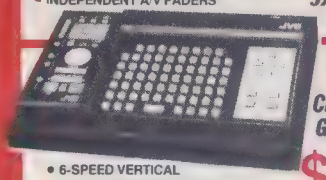

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JVC HR-SC1000
S-VHS: Hi-Fi stereo, VHSC & VHS combo, jog shuttle, digital A/V track with dual screen programming. CALL

HITACHI VT-S730A
S-VHS: Title/date recording adds personal touch. Bargraph-style "tape time remaining" display eliminates recording surprises. Synchro-edit feature simplifies dubbing. CALL

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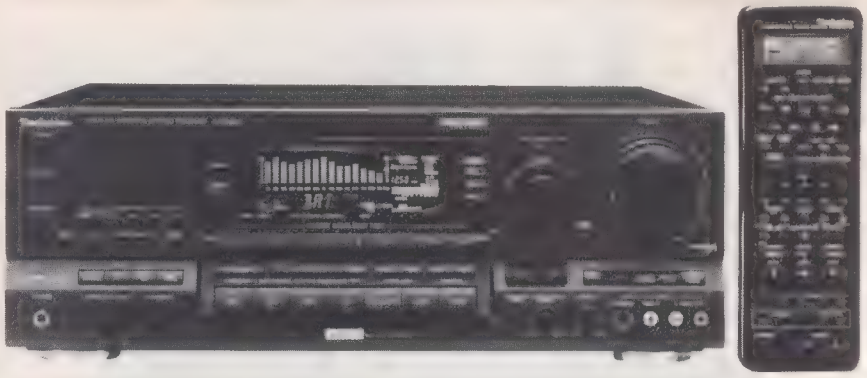


Technics offers Dolby surround

Technics' SA-GX910 audio/video receiver features a five-channel Dolby Pro-Logic sound decoder, digital signal processing and a MASH digital-to-analog signal converter. The receiver produces 125, 60 and 30 watts per channel for front, center and rear channels. The receiver uses digital rotary tuning, and can memorize 30 channels. Inputs include five analog and two digital audio, four video and three S-video, and a front video input for camcorders. A programmable remote is included.

Price: $899.95.

For additional information, circle No. 156 on Reader Service Card.

Proton offers 20-inch screens

Proton is manufacturing two new 20-inch monitor/receivers, the VT-217 and the VT-215, with stereo sound and tubes with unusually flat faces. The VT-217 has onscreen displays of picture and audio controls. Two sets of S-video inputs and one S-output are provided. Other features include automatic fine tuning, dual RF inputs, three pairs of audio/video inputs and a variable audio output. The VT-215 has fewer features, but offers the same picture performance as the VT-217.

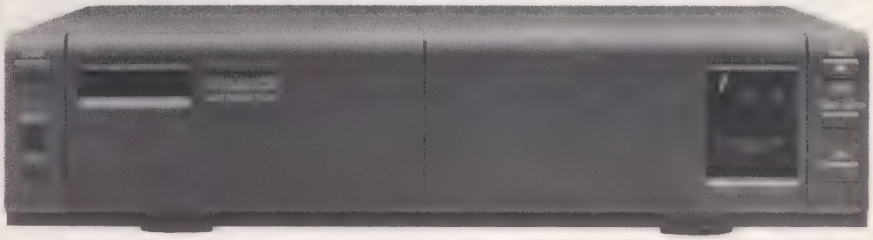
Prices: VT-217, $800; VT-215, $630.

For additional information, circle No. 157 on Reader Service Card.

Instant prints from Panasonic

Panasonic's PV-VP1 is the first consumer video printer with 16.8 million colors. It has an eight-bit digital memory that permits a variety of print options. The strobe feature divides three seconds of motion into four, nine, 16 or 25 frames. Multi-picture mode offers the same frame options so the best frame can be chosen for printing. Operation is simplified by a system of lights that guide users through the operating sequence. It takes 80 seconds to deliver a print on 4-by-5-inch print paper. Printing is done with a thermal dye transfer system. Other features include zoom, picture-in-picture and an S-video input. A character generator is optional.

Price: $1,300.



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BY BRENT BUTTERWORTH

Are you ready for...

VIDEO'S BIG BANG!

A hitchhiker's guide to a universe you never imagined

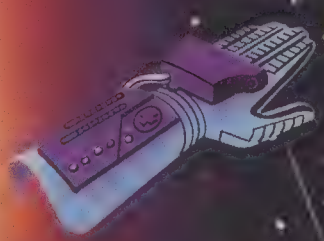
Grab your star charts and watch for the glow. The video cosmos is about to experience the Big Bang, a nova-scale explosion of technologies that will restructure the way we watch movies, record programs, shoot and edit videos and otherwise indulge in the pleasures of home entertainment. A cluster of cutting-edge projects has reached the critical mass ►

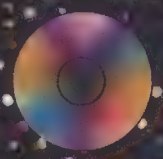
BIG BANG Part I

ELECTRONIC EDUCATOR
The first consumer multimedia format, Commodore CDTV merges graphics, text and sound on CD-ROM. Professional multimedia machines are already propelling education—and our children—into bold new dimensions.

MULTIMEDIA +
Arriving later this year, CD-I combines graphics and sound with up to 72 minutes of video. It may shove tape aside to become the video format of the future. CD-Movies will sound less far-fetched with each passing month.

DIGITAL VIDEO
Consumer digital video will elevate VCRs from the dark ages of analog recording. You can get a sense of the difference now by comparing laserdiscs made from digital transfers to those made from analog tapes, which tend to be much noisier.



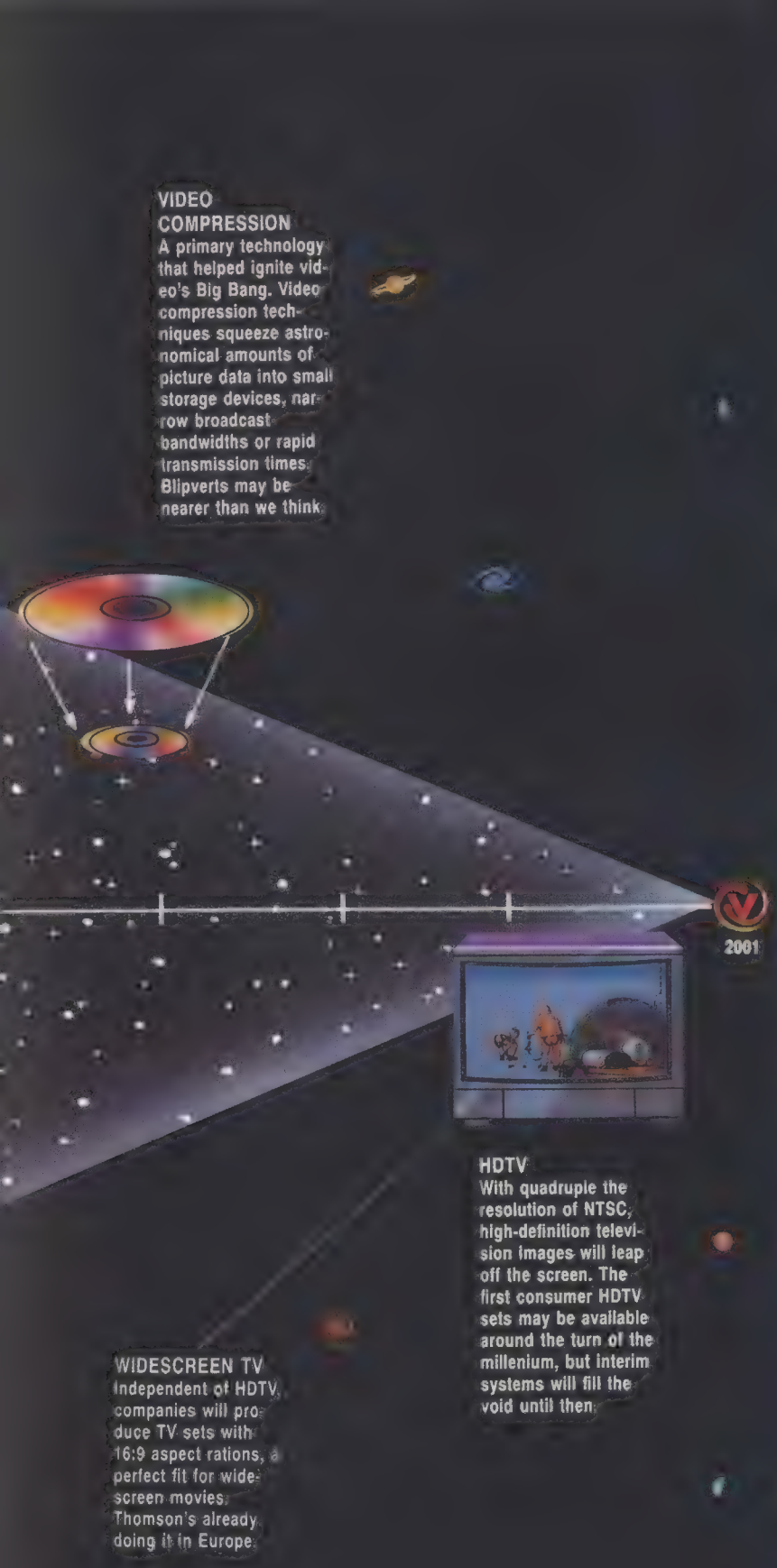


1991 — 1995

LCD PROJECTORS
The monitors of choice for home theaters of the future? LCD video projectors today turn any flat plane into a gigantic TV screen. The economies of mass production will pull prices down while projector quality skyrockets—as it surely will.

VIRTUAL REALITY
With virtual reality already arrived thanks to Mattel's Power Glove, videogame players become one with the game. Soon movie fans will actually enter the pictures they're watching, and electronic travelers will boldly explore new environments without leaving home.

DIRECT BROADCAST SATELLITES
Materializing this spring as SkyPix, DBS services promise great reception and virtually infinite programming choices to anyone with space for an 18-inch satellite dish. A nebula of DBS services will take off in the next few years.



ARE YOU READY

needed to propel home video media past familiar horizons into a dazzling new universe of high performance and seemingly limitless options. Indeed, if you're feeling a little befogged by today's spiralling galaxy of acronyms (CD-I, DVI, CDTV, HDTV, etc.) that video cosmologists expect will fuel the Big Bang, you're not alone. Even experts feel overwhelmed by the coming explosion in know-how and products.

So buckle up, because we're about to take you on a hitchhiker's tour of the Big Bang. We'll explore worlds where no videophile has gone before, and from which few would want to return.

We all know what came before the Big Bang: NTSC, videotape, analog processing and other soon-to-be antiquated systems that trace their origins back 30 years or more, light-years in video terms. Over the last decade, technologies based on optical recording media, digital video processes and powerful personal computers have vastly expanded our vision of the size and shape of the video universe.

Now they're converging into a critical mass of research and development that promises to dramatically alter the way you will use video in the near future, whether you're an ambitious amateur videographer or a classic couch potato.

The star charts on the accompanying pages will help you decipher the early results of video's Big Bang. And help you trace it from its moment of origin, which is right now, to its repercussions at the end of this century. The first new stars we'll explore, interactive multimedia, combine almost every new technology on the books. Thought by many to be only a theoretical possibility, the existence of interactive multimedia has finally been proven. In fact, you should now be able to find it at local department stores in the form of Commodore Dynamic Television, a new format that fuses animated computer graphics, text and digital audio on a five-inch optical disc. Commodore has demonstrated CDTV interactive educational materials, reference works and games, and plans to add full-motion video within a year or two.

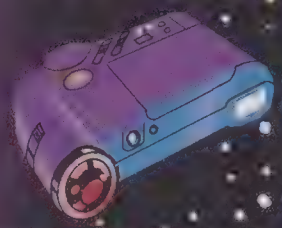
CDTV is on a collision course with Compact Disc-Interactive, the brainchild of Philips and Sony. Preliminary

ILLUSTRATIONS: IZUMI INOUE

BIG BANG Part II

DESKTOP VIDEO
Products like NewTek's Video Toaster will put the video production power of a network studio—switching, graphics, audio and editing—on anyone's desktop for the price of a projection TV set.

INTERACTIVE TV
The boob tube will increasingly become a vital research and business tool with the emergence of products like Radius TV. This computer board grabs TV images for use in publications, transcribes dialogue and monitors broadcasts for subjects users select.

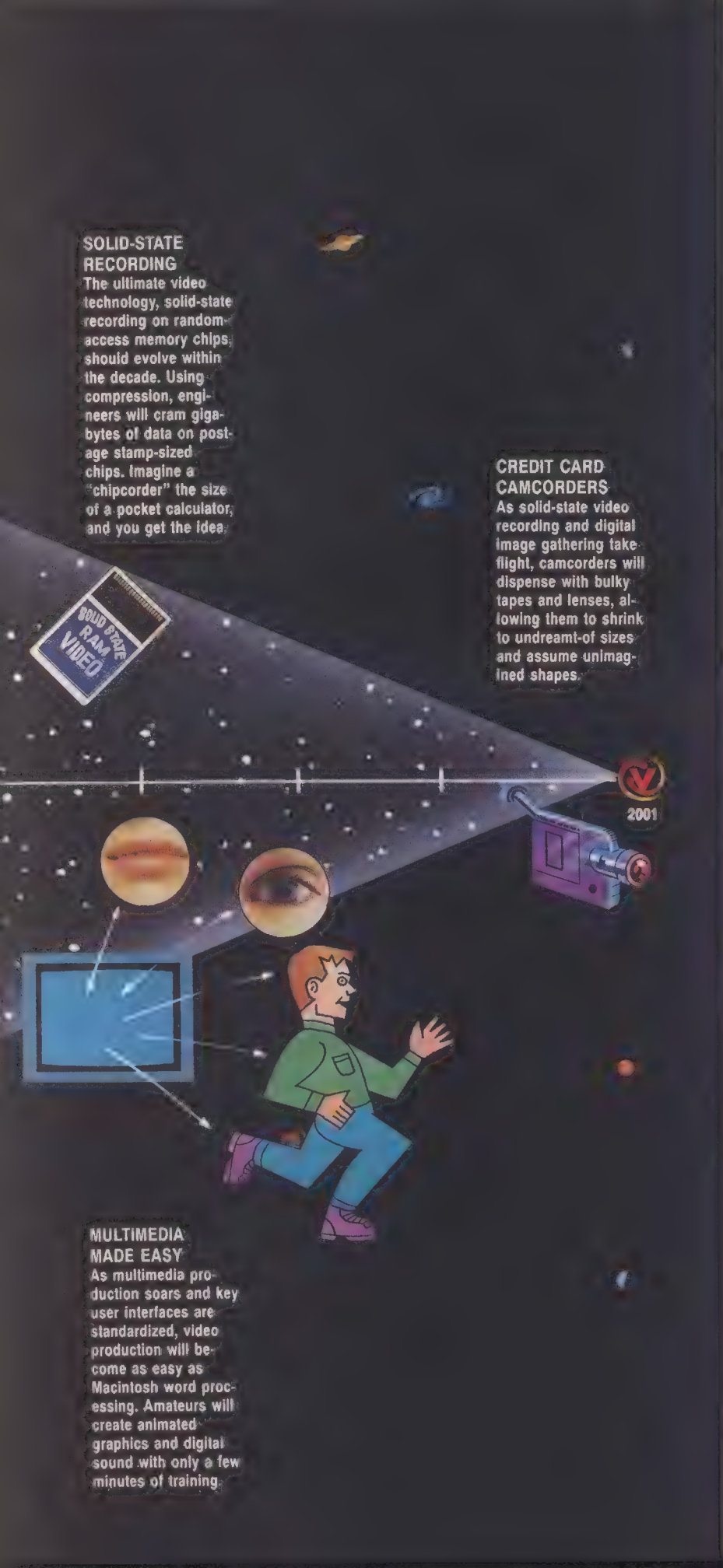


1991 — 1995

RECORDABLE LASERDISCS
Erasable laserdisc recorders blend magnetic and optical technologies for the best analog video recording in the solar system. As technology matures, prices will fall from stratospheric levels to ones do-it-yourself disc collectors can afford.

STILL VIDEO
High-resolution still video could push film into the same black hole that swallowed 78 rpm records and eight-track tape. By 2001, you may not be able to differentiate between film and still video.

MULTIMEDIA PCs
Using multimedia personal computers, video producers will cut and paste video, graphics, text and audio in much the same way they use word processors, creating interactive presentations that dazzle audiences as plain video never could.



ARE YOU READY

observations tell us that CD-I's capabilities mirror those of CDTV, with the critical addition of up to 72 minutes of full-motion, digitally compressed video. No one knows exactly what shape the initial wave of CD-I products will take, but they should begin to reach stores this fall. With its apparently awesome potential, CD-I could well break out of the multimedia realm to become the video format of the future.

Interactive multimedia comes in many other forms, including Multimedia DAT, a new digital audiotape format from Aiwa that holds audio and still video frames. Another multimedia contender, Digital Video Interactive, a standard devised by Intel and IBM, has yet to materialize in the consumer world. Warner New Media has demonstrated interactive software that works on conventional laserdisc players, although it is not yet for sale.

These new technologies won't meet the demands of the future unless we devise more creative ways to interact with them. Happily, star-gazing engineers are hard at work on virtual reality devices that will let us become one with our machines. An early form of virtual reality is already available at your nearest Toys 'R' Us in the guise of Mattel's Power Glove, an inexpensive device that lets Nintendo players control games through hand and arm movements.

The first real-world test of digital compression is about to begin. SkyPix, a new direct broadcast satellite service scheduled to go on the air this May, will broadcast 80 channels of movies, sports and other programming. The signals will be compressed so they fit on only ten satellite transponders. This provides viewing variety exceeded only by conventional satellite hardware, and a horizontal resolution of more than 400 lines. The best part is, SkyPix requires a dish only a couple of feet across, instead of the ten-foot dish needed to receive most satellite programming.

If SkyPix works, digital compression could form the genesis of a new constellation of digital video products and programming. Compression could make digital videotape a reality for consumers, allowing VCRs to record high-definition images on 8mm and half-inch tape. Broadcasters could greatly expand their

continued on page 43

BY MYRA MOORE

GAMES GROW UP

Make room for daddy! Videogames target kids at heart.

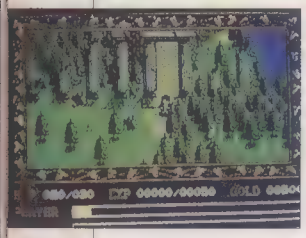
Are you one of the many videophiles who have acquired a secret habit?

Consider the warning signs: You find yourself cruising the aisles of Toys 'R' Us during lunch breaks. Your heart begins to race as the kids' bedtime nears. Calluses appear on your thumbs. Your attention span seems to shrink.

Then one day you recognize yourself in an advice column. "Dear Ann Landers: My dad—a high-ranking executive of a big company—keeps hogging my videogames. It's gotten so bad he won't even take turns! I'm afraid to bring my friends home for fear he will act like a total geekozoid. What should I do?—Disgusted."

You know who you are.

And so do videogame makers. Now that they've saturated the country with games for teen-age boys, they're beginning to offer games skewed for more mature players. When Nintendo started selling its brain-teasing *Tetris*, adults discovered there's more to game play than trying to waste subversive evil dudes with poison darts. Puzzle, role-playing, strategy and sports games are muscling in on the Teenage Mutant Ninja Turtles.



Sweet Sixteen: *TV Sports Football* (top) and *Ys*, two games for NEC's 16-bit TurboGrafx system.

Made for Multimedia: NEC plans to offer software that will let its TurboGrafx-CD double as a platform for multimedia education and entertainment programs.

There's more good news for grown-up gamers. A videogame hardware revolution—spurred by the emergence of snazzy handheld systems—is helping adults cope with the extended waiting and travel times that come with modern living. Busy executives on long business flights are discovering that a few rounds of *Tetris* on Nintendo's handheld Game Boy are far more compelling than the sales reports stuffed in their briefcases. In fact, Nintendo's latest research shows that 40 percent of Game Boy players are 18 or older.

Technologically more grown-up are the handheld systems for Atari, NEC and Sega. All offer illuminated color LCD screens, as opposed to Game Boy's unlit black & white screen. As an added premium, NEC's TurboExpress and Sega's Game Gear have optional snap-on tuners that transform the units into miniature color televi-

From Cartoon to Cartridge: Acclaim's *The Simpsons: Bart vs. the Space Mutants* for Nintendo.

sion sets and camcorder monitors.

New 16-bit systems elevate videogames to a connoisseur level, bringing the sophisticated action and superior graphics adults demand at upscale prices (about $200) adults can afford more easily than kids. Thanks to 16-bit processing power, game designers are developing more complex games by exploiting such features of the new chips as 512-color palettes, zooms, pans and deeper playing fields—visual nuances best appreciated by seasoned videophiles.

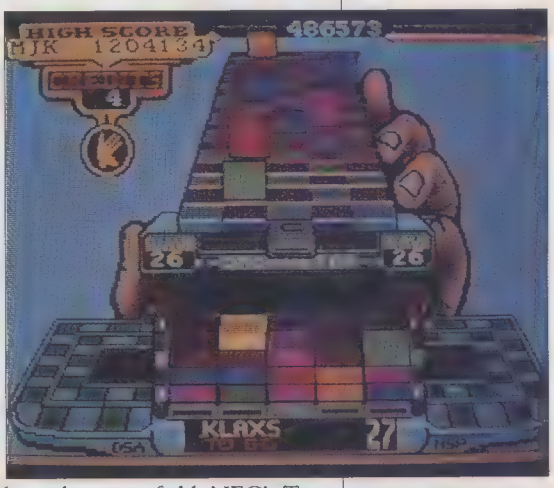
NEC and Sega have broken the 16-bit barrier with their TurboGrafx-16 and Genesis systems, and powerhouse Nintendo will validate the trend this fall when it introduces the U.S. version of Super Famicom, its 16-bit system now selling in Japan. Japanese gamers are hooked on Super Famicom, and Nintendo has more than doubled production to meet the unbelievably high demand for the system.

Popular Pills: *Dr. Mario* (above) is currently the best-selling Nintendo game.

Nintendo's licensee network is busy designing games for Super Famicom's U.S. debut. Nintendo game suppliers will be armed with as many as five games apiece by Christmas. One supplier, Capcom, has even conducted focus groups to learn what adults are looking for in videogames. "Adults generally like longer-playing games as opposed to fast-paced shoot-'em-ups," says Kathleen Watson, director of marketing for Capcom. "Besides, the reaction times of adults aren't that good when you compare them to kids."

Adults are also flooding game maker help lines. A Konami game counselor who spends hours revealing playing tips over the telephone says adults have little patience for limited hints—they want clear answers on how to beat the games. "A lot of women call during the day while their kids are in school," she says. "They're actually cheating a little, because they want me to tell them how to outplay their kids."

Games Come to Life: NEC's *Sherlock Holmes, Consulting Detective*, the first live-action home videogame.



Universal Videogame: Tengen offers versions of *Klax* (above) for Nintendo, Genesis and TurboGrafx.

NEXT GENERATION

As the older crowd grows more serious about its gaming skills, electronics companies are developing technologies that will make today's systems look like kid stuff. Interactive video technologies employing CD-ROM players are staking a claim in the videogame field. NEC's TurboGrafx-CD player is currently the sole CD-ROM offering for videogame play, but Sega and Nintendo reportedly have CD-ROM players on the drawing board. A CD can hold 2,000 times more information than a game cartridge, so it can deliver games with better graphics, as well as digital audio played straight off the CD.

Not content to simply enhance games for CD-ROMs, NEC is coming out with ■

SHERLOCK PHOTO: LARRY KAPLAN ASSISTED BY STEVEN KEMPNER

new wave of multimedia games. Imagine a game showcasing live-action video: ten frames per second on one-third of the screen. The plot involves a murder, the object is to uncover the killer. Players can choose which suspects to follow for clues and make guilt or innocence judgments based on real—rather than fabricated—voices and facial expressions.

Sherlock Holmes, Consulting Detective, the first such live-action game for the TurboGrafx-CD, is making its way to stores this spring. It will serve as a precursor to a generation of games that will eventually offer full-screen, full-motion video. The games will look and sound more like the product of a motion picture studio than a computer program.

A CD-ROM videogame machine with a full-motion video chip would be a breakthrough platform for interactive multimedia games and educational programs. NEC officials say this is exactly where they're heading with the TurboGrafx-CD. The company has developed a $100 full-motion video compression chip, dubbed NID, for its CD-ROM player. NEC Senior Vice President Ken Wirt says it could begin marketing multimedia players by next year with a $500 price tag, half the price of such interactive contenders as Philips' CD-I and Commodore's CDTV systems.

For those who want to go interactive now, NEC has just introduced *Magical Dinosaur Tour*, a multimedia guide to dinosaur species and history for the TurboGrafx-CD. *Dinosaur* may foreshadow a new wave of educational software for videogame systems—and the way for game makers to earn the respect of the most skeptical adults. ■

Formats Galore: Clockwise from top—games for Sega Genesis, Nintendo Entertainment System, Nintendo Game Boy, NEC TurboGrafx-CD and NEC TurboGrafx.

Not Just Kid Stuff: Videogames For Adults

You'll have to wait to play full-motion videogames with Indiana Jones-style adventures. But you don't have to wait to challenge both your mental and motor skills. Here's a sampling of games that appeal to the post-*Paperboy* crowd:

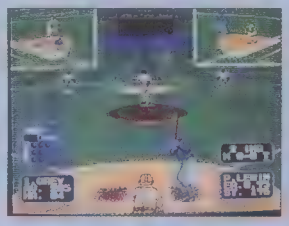
• *Klax*. Tengen wins big points for making versions of *Klax* for Nintendo, TurboGrafx-16 and Genesis. Colored blocks roll down a conveyer belt above an empty bin. The object is to place the blocks in the bin, building rows of colored blocks in a variety of configurations to eliminate the rows and make room for more blocks. Elaborate strategies come into play thanks to a paddle that holds up to five tiles. Learning to hold the tiles for later use is instrumental in advancing through the game.

• *Columns*. A Genesis puzzle game in which columns of tricolored jewels fall from the screen. The object is to arrange three or more like-colored jewels diagonally, vertically or horizontally. As you line up colors and eliminate jewels, chain reactions keep the screen from filling. As in *Tetris*, if the objects reach the top of the screen, the game is over.

Columns

• *The Simpsons—Bart vs. the Space Mutants*. Acclaim brings the smart-aleck charm and suburban angst of Bart Simpson to Nintendo with a game based on the popular TV show. Here, Bart must defeat menacing aliens attempting to take over his home town of Springfield. The aliens are disguised as normal humans and, of course, only Bart can see them. The game requires lots of skill and smarts, but the peppy music and funny graphics should keep you from throwing up your hands and shouting, "Ay, caramba!"

• *Tommy Lasorda Baseball*. This Genesis game really drives home the potential of 16-bit play. Not only do the graphics realistically display a major-league ballpark, but the game is loaded in mind-boggling detail with stats, player information and player options. At the beginning of the game, four boxes appear on the screen with such information as the speed of the last pitch, the number of strikes, the batter's name and batting average, and the pitcher's name and earned-run average. Two more screens appear when runners are on base.



Tommy Lasorda Baseball

• *Air Buster*. A futuristic fighter plane simulation from Kaneko that uses horizontal and vertical scrolling to make the most of the Genesis' 16-bit graphics. There's a bonus, too—a videogame glove that could help cut down on your calluses is packed inside.

• *TV Sports Football*. This TurboGrafx-16 game is a complex football simulation that will appeal to serious fans. After the kickoff, a menu allows you to set up the formation and play. Once the ball is snapped, players have a variety of options for manipulating the quarterback and sending plays into action. —**MM**

GALORE: LES MORSILLO

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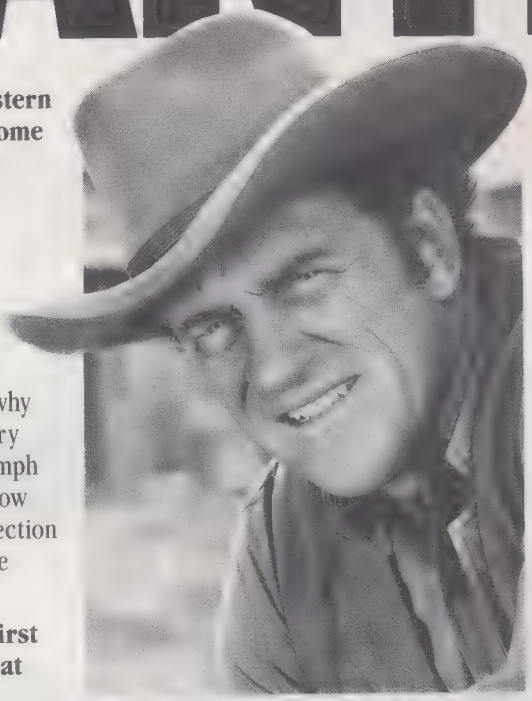

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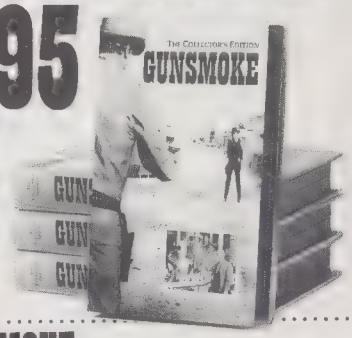

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C·U·S·T·O·M INSTALLATION OF THE MONTH

BY STAN PINKWAS

MULTIPLE CHOICES

A flexible, elegant system opens up one family's video options

When a family's ideas for a media room seem to contradict each other, it's time to call in a specialist. At least that's what one New York couple did for their Manhattan apartment. Their goal was a system that could deliver far more than the usual programming options. Yet they insisted the equipment be simpler than usual to operate, and be discreetly hidden in an elegant setting.

Exactly what the family wanted, installation expert Paul Krauth was to discover by asking the couple a series of questions designed to give him a detailed picture of their needs. Krauth is president of Integrated Media Design, a New York City-based firm and a member of the Custom Electronics Design & Installation Association (see box).

Krauth's profile showed the couple wanted a video system sophisticated enough to re-create a theater experience in a relatively small family room. At the same time, the couple wanted to preserve a homelike atmosphere in which decor—not electronics—would set the mood. Nor did they want to compromise on quality, since everyone in the family, which includes teen-agers, loves audio and video components. They use electronics "like crazy," says Krauth.

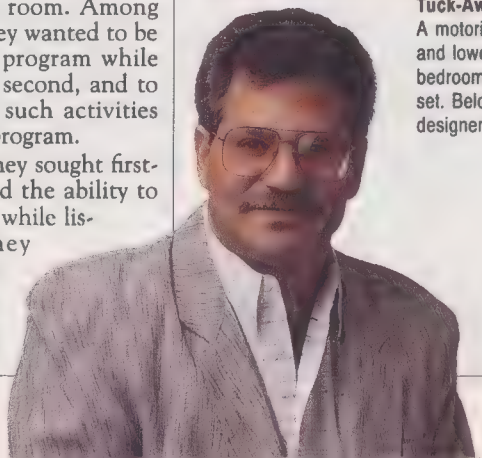
The couple wanted a system consisting of three major elements—a media center for the family room, and independent audio/video setups for the master bedroom and the living room. Among specific requirements, they wanted to be able to copy one video program while watching or recording a second, and to be able to monitor two such activities while watching a third program.

On the audio side, they sought first-rate surround sound, and the ability to record one music source while listening to another. They wanted compatibility with components, like laserdisc players, not presently in the system; and the

CEDIA

The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

For additional information, circle no. 160 on Reader Service Card.



Tuck-Away Tube: A motorized lift raises and lowers the master bedroom's 20-inch TV set. Below: Installation designer Paul Krauth.

Inside Job:
A handsome end table discreetly houses a Velodyne subwoofer.

Open Sesame:
The central system, arrayed within a custom-designed maple cabinet (left), disappears when the doors close (below).

INTERIORS: ANDREW GARN; KRAUTH: STANLEY SELIGSON

flexibility to easily expand and adapt the system as new products, like DAT decks, become available.

Krauth tackled the challenge as part of a team that included interior designer Yoshi Kawakami, now based in Los Angeles, a cabinet maker and IMD technician Marc Hotel, who worked out the complex wiring. (As a special bonus for *Video Magazine* readers, Krauth will send readers seeking further information a schematic drawing showing the system's configuration. Write to: Integrated Media Design, 121 West 27 Street, Suite 402, New York, NY 10001.)

The centerpiece of the media room the team created is a tall, lustrous cabinet of bird's-eye maple. Closed, it's an elegant piece of furniture. When the doors open, it reveals a versatile system based around a 27-inch Proton VT290 monitor/receiver and an auxiliary 13-inch Hitachi TV set. Top-of-the-line Super VHS VCRs from JVC and NEC handle videotape chores, while an audiocassette deck and an FM/AM tuner from Luxman provide audio sources.

continued on page 43

ILLUSTRATION: STEVE SMALLWOOD

7,623 READER GRIPES ABOUT HOME VIDEO

What maddens, irks & bugs buffs most? 650 tell all.

BY STAN PINKWAS

Remember how *Back to the Future* opens? Standing in front of a gigantic, experimental loudspeaker, Michael J. Fox plugs in an electric guitar, braces his body, strums a simple chord—and the speaker cone blasts him clear across the room.

That's how we felt here at *Video Magazine* when the returns started pouring in from our annual "Drives Me Crazy" survey, the first of which appeared in last December's "Off the Air." Tell us what drives you crazy about home video, we innocently asked, unprepared for the epistolary assault soon to come.

Nearly 650 vexed videophiles let us know what maddens, galls, piques, miffs, rankles, ruffles, nettles, annoys, irks and, yes, drives them crazy about the culture of video. Readers so relished the chance to share their aggravations that the typical response targeted nearly a dozen grievances, going far beyond the 47 listed in the survey.

Bugged buffs deluged us with a total of 7,623 gripes about dozens of video-related irritants, from "TV programs that don't start or end when advertised" to problems that never even occurred to us, like television's failure, according to one reader, to broadcast enough Tiffany music videos.

Space this month only permits a report primarily on the topics covered by the survey. But the write-in response was so overwhelming that we'll be de-

Prepared with the assistance of April P. Bernard

PHOTO: ART LEVIS

voting an upcoming "Reader Forum" to your pithiest expressions about the dark side of home video. And if you missed the chance to participate, watch for our second annual "Drives Me Crazy" survey, which will appear in this December's issue.

Now it's time to turn to the issue at hand: What drives you craziest?

The simple answer is cable TV, censorship, advertising, poor reception, Macrovision, confusing technology and rental stores. Of course, there's more to it than this, but these issues banged the gong louder and more clearly than anything else (see the accompanying box for a scorecard of top gripes).

Cable TV easily heads the list. More than half the respondents groaned about the high cable prices they pay, and more than a third grumbled about poor cable TV service. "Service? What a joke!" lamented one reader. "Only no one is laughing. The phone lines are always busy, service is geared to their convenience, add numerous erroneous billings—I think you get the picture."

Would-be censors took the second heaviest drubbing, with a related complaint about R-rated versions of X-rated films coming in ninth. On other freedom-of-choice issues, 91 readers complained about MPAA ratings, while only 52 are bothered by the presence of pornographic movies.

Responses were frequently accompanied by provocative swipes at so-called "MPAA powermongers," "Bible thumpers" and "do-gooders monitoring other people's business." While a few voices were raised against "obscene language" and "too much sex in movies and on TV," the dominant tone was set by the reader who wrote, "Don't tread on my watching rights!"

Advertising took a hit, both for commercials placed on movie tapes and for "call for price" camcorder ads. But after all, who isn't occasionally put off by an ad? Eighty-seven readers even dislike shopping for equipment.

The most widespread technical glitch readers report is bad TV reception. However, many also cited the generation loss that occurs during dubbing operations. Other gripes about equipment and tape performance were relatively few, although nearly 200 readers despise blinking VCR clocks and a few dozen already think HDTV's a pain in the tube.

Readers found more frustrations on the programming side. The major cause of viewing agita, readers assert, is the Macrovision copy protection system, which placed sixth in our gripe-a-thon. Macrovision has long insisted its widely used process does not influence picture quality; 267 readers disagree.

Significant numbers of readers also report suffering through badly dubbed foreign films and films with illegible subtitles. More than 200 object to EP-speed movie tapes, and plenty of film fans would like to see letterboxing and colorization bite the dust.

NOT FONDA JANE

Tape content, as opposed to quality, drives many readers up the wall. Jane Fonda retains her unique unpopularity among portions of the population—145 readers are tired of her workout tapes. Several dozen readers also turn purple over leased-time programs, music videos, other people's vacation tapes, unfunny home videos made by neighbors and home videos of UFOs (or so we're told). Another 200 wish home shopping networks would disappear.

A single word—simplify—sums up a critical theme that emerged from the responses. Readers are confused, and angry about being confused, by video's complexities. The thorniest grievance is too many wires—257 readers are fed up with mess behind their systems.

But that's just the tip of an iceberg: 217 readers have trouble keeping track of what's on which tape, 215 are confounded by blank tape grades and 207 find instruction manuals puzzling. And those manuals are written in English: four dozen other readers are angry about the foreign-language instructions packed with the gray-market products they bought.

"I just wish manufacturers would ask me what I think should be included in a camcorder," proposed one thoughtful reader. "They should forget most of the bells and whistles (paintboxes, strobes, digital zooms—I mean give me a break) and improve the reliability of their products by making better circuits and lenses."

TOP 10 COMPLAINTS

	NUMBER
1. Cable TV prices	367
2. Would-be censors	338
3. Ads on movie tapes	327
4. "Call for price" camcorder ads	323
5. Bad TV reception	289
6. Macrovision	267
7. Cable TV service	260
8. Too many wires	257
9. R-rated versions of X-rated films	242
10. Rental stores that don't have what you want	235

Mail Call: Staffer April P. Bernard with some responses from "crazy" readers.

LOSING CONTROL

On the related subject of equipment control, 146 readers find controls hard to use (135 complained about accidental video erasures), more than 100 find controls hard to reach, and nearly 100 grind their teeth at the thought of setting a program timer. However, at least 98 readers do not share this annoyance because they have lost their remote controls (as well as their tempers). On the other hand, nearly as many readers fret about having more remotes than they can easily handle.

Rounding out the top ten are rental stores that don't have what you want—235 readers say this happens often. Rental stores are a source of further tribulations: 193 readers complain of damaged tapes, 92 charge rental stores close too early, and 85 hate those darned rewind fines (probably because they've paid one too many).

A few people—or, rather, types of people—took it on the chin from their fellow videophiles. If you're a nerdy know-it-all, a homeowner with a satellite dish on your front lawn, a Beta snob, a couch potato, a laser snob, MPAA chief Jack Valenti (who earned one write-in vote) or a video-obsessed husband, wife or significant other—be warned: you're driving people crazy.

We'd like to be able to say that we were not among the folks mentioned above, and that all our readers concur with the subscriber who ended his detailed gripe report with the comment, "You folks at *Video* publish an excellent magazine. Thank you for this unique opportunity." But it just ain't so. *Video Magazine* also experienced a shrapnel burst. Readers took us to task about aspects of our coverage, such as "not enough home theater," "too many abbreviations" and "your system of lumping movies in one review" (a practice recently changed in response to reader comment). Several quarreled with the sealed adult section in subscriber copies, although a few feel it's not explicit enough.

Finally, a handful of dyspeptic naysayers groused about "stupid surveys like this," which is just the sort of thing that drives us crazy. On the other hand, they filled out the questionnaires and sent them back. And for this, we thank these and all our other riled-up readers for their enlightening insights into the trials and tribulations of living with video. ■

TECH TIPS

Night sight

A laser pointer can make an effective camcorder sight. Mount the laser on top of the camcorder, and attach its contact switch near the zoom. When you press the switch, the laser will project a red dot wherever the camcorder points.

Bob Steiner
Upland, California

Calling all tipsters

Do you know something we don't about VCRs, TVs, camcorders and other home video equipment? We'll share it with our readers if you share it with us as a "Tech Tip." We'll also give you credit and a $25 bounty for each tip we publish. Tips should be informative and to the point. Please include your name, address and phone number—and a self-addressed, stamped envelope if you wish your submission returned. Send submissions to Tech Tips, *Video Magazine*, 460 West 34 St., New York, NY 10001.

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VIDEO *magazine presents:*

ADVERTISING
Home Entertainment
SUPPLEMENT

Boy, have things changed...

Audio/video products have changed the face of today's home entertainment environment.

Many Hitachi televisions include a Genius Remote II remote control system, a programmable unit that can "learn" the infrared codes of other equipment. Multiple operation functions are provided on a switchable multi-page display, making the Genius Remote II the only remote you'll ever need to keep your system under absolute control.

BOY, HAVE THINGS CHANGED...

In the 1950's television changed the face of popular entertainment. Movie attendance dropped drastically, libraries reported severe drops in book circulation, and by 1960 a Gallup poll reported that 28 percent of Americans described television as their favorite way to spend an evening.

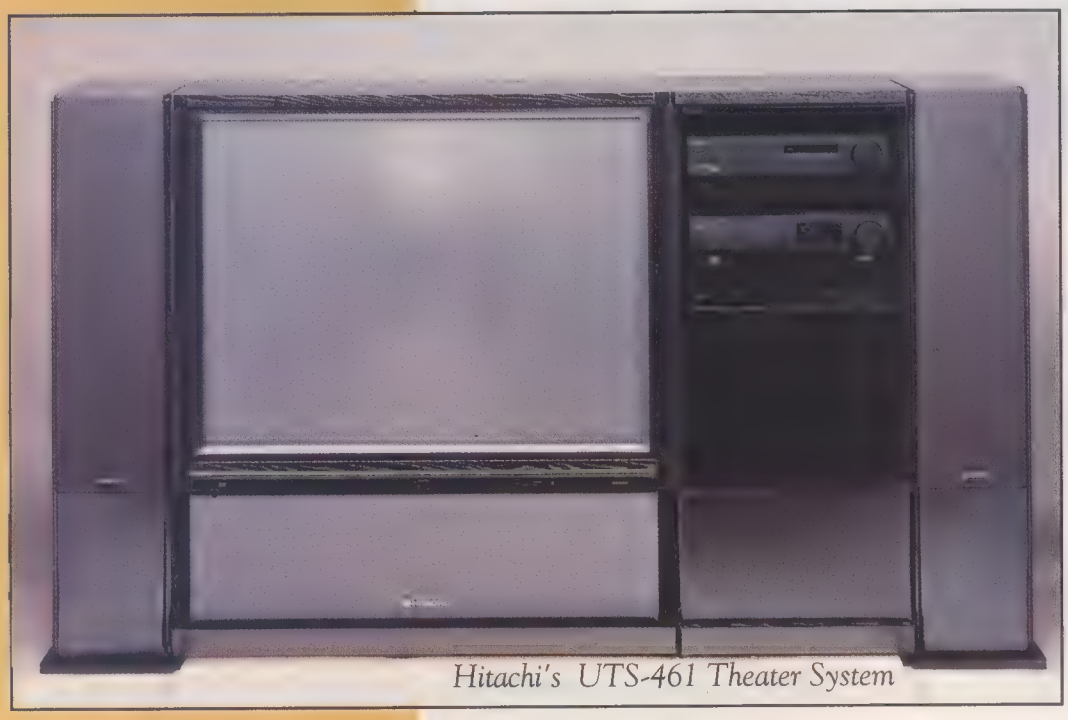
All the while, the television itself continued to evolve — in shape, size and levels of interactivity. In fact, products from the Golden Age of television bear almost no resemblance to today's home entertainment standards. *Kukla, Fran & Ollie* is lost on a generation weaned on *The Simpsons* in the same way that RCA's Model TRK-12 seems so obscure to today's families with lavish home theatres complete with 50-inch projection televisions, LaserDisc players — and even the ability to make their own home video productions.

The way in which our culture now thinks of home entertainment has changed dramatically — and so has the technology.

HITACHI'S ULTRAVISION PROVIDES the ultimate in home entertainment. Its advantages are more than just a bigger, rear projection screen. It's bigger and it's also the best. This major technical advance in projection television adds to the excitement of sports, the emotional impact of a motion picture epic, or the edge-of-your-seat experience of a thriller with a breakthrough 850 lines of horizontal resolution.

Any one of the UltraVision models will do more than make you feel like you're in a theatre or a sports bar; they will make you feel like you're in the game or part of the movie.

The Hitachi UltraVision line is led by the CU5003D 50-inch set, which includes a full set of input jacks (double S-VHS inputs), on-screen audio and video adjustments, station memory, dynamic noise reduction, and three-way surround sound with Dolby, Hall and Matrix modes.



Hitachi's UTS-461 Theater System

Home entertainment today means much more than just a great looking picture. Audio is a vital part of the equation and it has the ability to further expand the experience. That's why Hitachi has introduced the UTS-461 Theatre System. This home audio/video package encompasses nearly every essential piece of home entertainment gear.

An UltraVision CU4601B 46-inch projection TV is the centerpiece of the system and like all UltraVision models it features 850 lines of horizontal

For additional information, circle No. 26 on Reader Service Card.

resolution and 540 foot-lamberts of brightness. The nerve center of this setup is the HA-V5EX A/V surround amplifier, which incorporates Dolby Pro Logic circuitry for the best possible surround sound decoding. Aside from Pro Logic, this unit offers five other ambient modes including Hall, Live, Simulated Stereo, and two modes that you can create by yourself. A total of eight audio and video inputs provide ample connections for any piece of gear you might want to add on.

The HA-V5EX's 50 watts per channel power is pumped into a 4-way speaker system, the HSA-4020, which features 6 1/2-inch woofers, 5-inch midrange drivers, and 3/4-inch drivers. The speaker system is well-suited to serve your home theatre needs since it also incorporates 8-inch dual super subwoofers for extra low end response.

For source material, the UTS-461 comes with the VIP-RX6EX CD/CDV/LD player that provides laser video quality of 425 lines of horizontal resolution and laser quality audio from the same player. For disc-to-tape dubbing, this all-disc player features auto program and Compu Program Edit functions, which configure the number of tracks that will fit onto a tape and then enable automatic track selection to fit on each side.

For those who prefer videotape rather than videodisc, a VT-F540A Hi-Fi VCR will record and play back great looking and great sounding videos. An auto head cleaning system assures you of clean video heads and a programmable Synchro Edit feature allows you to program up to eight scenes from an original tape that can be synchronously recorded at random during editing.

This Hitachi audio/video system does more than just entertain your family at home; it provides yet another window for your living space that opens you up to endless experiences.

JVC'S GR-AX7 VHS-C camcorder

JVC'S PLACE IN THE HISTORY of home entertainment is guaranteed. Its invention, VHS, revolutionized home video by popularizing time-shifting and the ability for consumers to rent and buy their own movies.

It was inevitable that there would be a next step in VHS home entertainment. And JVC introduced a new era in "taping it yourself" with VHS camcorders that allowed consumers to make their own movies — in addition to watching them.

The VHS system has become synonymous with home video, but JVC's GR-AX7 camcorder is anything but homebound. This Compact VHS model is the world's smallest and lightest VHS camcorder; it's only slightly larger than your hand. Although it utilizes diminutive VHS-C cassettes, it is fully compatible with full size VHS VCRs when using either a VHS playback cassette adapter, or JVC's new generation of VHS/VHS-C compatible VCRs, the HR-FC100 and the HR-SC1000.

How does it fit into the home entertainment environment?

The GR-AX7 offers a variety of creative, user-friendly features that turn home moviemaking into a fun family event. The camcorder's Cinema Mode letterboxes scenes at the touch of a button for a wide screen effect that makes your scenes look like something straight out of a feature-length movie. Children are one of the primary reasons for shooting home videos, and JVC has incorporated an Age Insertion function so you can imprint a child's age on a video memory of everything from the baby's first steps all the way up to graduation. If you want to further customize your videos, a Digital Superimposition function allows you to superimpose titles while you're recording; there are eight different title colors to choose from in either normal or reversed style.

Compact VHS has become even "more" compatible with home VCRs than ever before. That's because JVC has introduced the HR-FC100 VHS/VHS-C compatible VCR. This new unit allows you to play back and record on either full-size or VHS-C cassettes without an adapter. Simply take the tape out of your GR-AX7 camcorder and slip it into your home entertainment deck for instant home movies.

Mitsubishi has developed a unique big screen CRT that combines the benefits of multiple element glass lens assemblies, special lens coatings and low-gain, high-diffusion screens, with long term electron gun reliability. Scandium oxide in the gun enables it to be driven 50 percent harder, increasing screen brightness and picture performance.

For professional-looking transitions, a White Fader linked to the camcorder's recording trigger lets you fade the audio and video in and out of scenes. And to make sure you've recorded a particular scene, an Encore function allows you to play back ten seconds of any scene. If that scene wasn't to your liking, a Quick Review and Retake feature allows you to review the last few seconds of the last scene and re-record the scene from that point onward.

With this convenient camcorder you participate with your television — you don't just sit back and watch some other creative person at work. That's why the GR-AX7 incorporates useful features like a 6X power zoom lens, a flying erase head, multiple-speed shutter, and fully automatic shooting, including full range auto focus with auto macro shooting.

This camcorder takes a serious approach to video. The GR-AX7 automatically cleans its own video heads. And it's foolproof; if the heads still somehow manage to get clogged, an indication in the viewfinder will let you know.

Think back to those huge TV cameras you saw on the set of *The Ed Sullivan Show*. Now think again: The GR-AX7 palm-sized camcorder actually contains more advanced features, provides brighter pictures, and is something that you can afford.

MITSUBISHI'S REAR PROJECTION television line puts the evolution of home entertainment into perspective — bigger and better. The line ranges from 40 inches to 70 inches, with viewing angles that are widened to 160-degrees according to industry standards. All models feature color, contrast, and detail enhancements that have made Mitsubishi televisions synonymous with big, bold and beautiful.

One model that virtually defines how much home entertainment has evolved is the 70-inch VS7004R. This model is so packed with audio and video features that it entertains much like a home theatre — in and of itself. It draws upon the specifications of a Selective Light Transmission CRT to provide the highest quality video you'll find in a rear projection set.

The VS7004R's audio section is replete with MTS/SAP stereo, two stereo audio inputs, a variable stereo output, a subwoofer output, an onscreen graphic equalizer and 20 watts per channel of amplification pumping six speaker drivers. For even better stereo separation, it also includes external speaker outputs. And you don't have to worry about keeping a handle on all the features since it offers onscreen confirmation of picture and audio settings.

Mitsubishi's 60-inch models, the VS6021R and the VS6004R, also offer onscreen confirmation of settings, but add a choice of furniture finishes. Remember, home entertainment today is

Mitsubishi 120-inch custom-installed home theater.

For additional information, circle No. 26 on Reader Service Card.

more than an experience — it's an environment. The VS6021R is finished in genuine oak veneer and it includes bifold full length doors covering the screen. For those into high tech, the VS6004R, like the 70-inch model, is finished in high-tech black.

Meanwhile, the 50-inch sets offer standard Mitsubishi features such as program timers, step-by-step menu systems, S-VHS inputs, onscreen settings confirmation, MTS stereo and 20 watts per channel amplification among a list of features too long to mention. The VS50VX1,VS5021R and VS5005R add digital picture-in-picture to their feature arsenal. Smaller in screen size but not in amount of features, the duo of 45-inch models, the VS4504R and VS4503R, and the 40-inch VS4003R are a trio of projection TV performers for space-conscious videophiles. They still offer big sound (four speakers, two in the VS4003R), and S-VHS inputs to accept the highest quality composite video signals. Also available from Mitsubishi, is a mammoth 120-inch custom-installed front projection home theater rivaling the size and scope of commercial theatres.

Today's televisions not only entertain but also make life easier. Except for the VS4003R, all Mitsubishi units feature a programmable remote control that can "learn" the infrared codes of other remotes regardless of their brand. Another fine feature is Super Quick View, which stores up to 10 channels in a separate tuning memory. When you want to see what's on the tube, just turn on this feature and watch it automatically run through your 10 favorite channels.

Imagine — not so very long ago no one even had 10 channels to choose from.

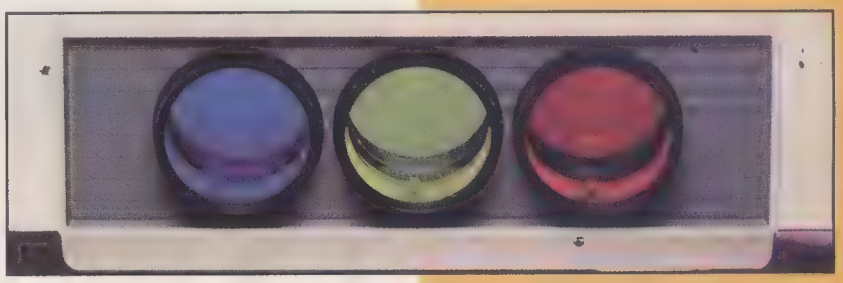
PULSAR HAS TAKEN a different approach to contemporary television. If today's home is a man's theatre as much it is his castle, then Pulsar believes front projection TV is the way to go.

Unfortunately, not everybody's home is a castle. Nor is every homeowner a king. And Pulsar has made a name for itself in contemporary video by addressing these two key considerations of cost and room space in the introduction of the Showman, which delivers the impact and drama of front projection viewing without the installation headaches and household clutter.

The front projection unit, which retails for an affordable $3,795, is actually built into a contemporary coffee table and is as easy to connect as a conventional TV. Merely placing the unit, which requires no convergence adjustment,82 inches from the screen and turning it on is the extent to which you have to worry about setup. The picture is completed with a flat or curved 72-inch wall screen — all taking up a fraction of the space of bulkier, rear projection units.

What's more, as a front projection model, it overcomes the inherent design limitations of mirrors and screen barriers that can diminish the light levels of rear projection sets. The unit's Super Bright Projection Lens System specs out at a stunning 650 lumens. The viewing angle is also significantly widened to 150-180 degrees (compared to 90 degrees common to some rear projection sets). The result: maximized seating for your home viewing audience. If today's television is "home entertainment" then shouldn't a system leave us room to entertain?

Showman comes with a universal remote control, which can call up comprehensive on-screen displays of menu features — including picture and sound settings and programming. One entry and the system will return to its original preset audio and video levels. And what about luxury? Consider its digital effects, such as multi-PIP. Using



The Pulsar Prodigy projectors offer several state-of-the-art options for a range of applications. These include an RGB interface, a PAL 220V/50Hz version, and a TV-VGA board that plugs into a PC. This stylish set has been designed as a data-grade projector for high-end consumer and commercial applications. Yet the package is surprisingly affordable, small (9 1/2 x 26 x 24-inches) and lightweight (55 pounds) — considering its high performance specifications.

Pulsar's Prodigy video projector.

Projection TVs such as the P52150CP (with a suggested retail price of $2,899) are part of the RCA brand's new Home Theatre series. These sets — produced in Bloomington, Indiana — combine the latest advanced optics technology and a hybrid lens system with a fine-pitch screen to deliver theatre-quality performance from virtually any viewing position. Ranging in screen size from 27 to 52 inches – and offering both direct-view and projection models – the RCA Home Theatre line continues the company's quality home entertainment reputation that has been a staple of American society for more than 50 years.

separate channels or a second video source, Showman can display these PIPs at once, and even swap the images. As for audio, its MTS stereo sound system produces great sound worthy of such a grand picture.

The technology demonstrated in Showman has been taken to new technical heights in the newest Pulsar projector, the Prodigy. This new high-end model features ultra -bright projection tubes, advanced optics and is available in two versions — the TVP 2000 and the VPM 2000 — both of which produce a screen size from five to 15 feet diagonally with 600 lines of horizontal resolution. Both models accommodate any entertainment or information medium including composite video and computer sources. The VPM 2000 offers dual focus adjustments that provide uniform clarity over the entire surface of the screen and a built-in loudspeaker. However, the TVP 2000 adds MTS/SAP, a 178 channel tuner, multiple PIP, on-screen menu display, digital freeze frame and coded parental control to the package.

No matter what Pulsar model you choose, you'll have the best seat in the house — regardless of how big your house may be.

RCA TELEVISIONS HAVE BEEN mainstays of home entertainment for the last 50 years. American consumers — faced with a shortage of leisure time and a desire to maintain quality levels of entertainment — are turning to home-based activities with the family television set as the focal point, according to Martin J. Holleran, President & CEO of Thomson Consumer Electronics Sales & Marketing Co. — RCA's parent company.

"Staying home on a Saturday night is no longer a last resort," said Holleran, "It's now the first choice of millions. Americans spent $10 billion last year on movie rentals in an effort to convert their living rooms into private theatres."

Thomson, which manufactures and markets the RCA brand of television sets, VCRs and camcorders, is reaching out to those millions of consumers with the objective of bringing the experience of a theatre at home to a broader segment of the marketplace.

"Many manufacturers are concentrating on elaborate systems that require special wiring or room modifications with price tags ranging from $10,000 to $40,000," said Holleran. "We elected to go with a system that gives consumers a choice of buying the entire package or acquiring stand-alone components a piece at a time."

The RCA program spotlights home theatre color television models in screen sizes ranging from 27 to 52 inches. Their Home Theatre line includes 31- and 35-inch direct view sets as well as 46- and 52-inch projection televisions.

All RCA Home Theatre model TVs are designed to maximize the theatre

For additional information, circle No. 26 on Reader Service Card.

environment with the finest video and audio performance features. Some large-screen sets include advanced technology such as INVAR picture tubes that produce a 38 percent brighter image. Later this year, several RCA brand color TVs will also offer the Hughes Sound Retrieval System, an audio innovation that produces a three-dimensional sound effect (front, back, above) without the aid of external speakers.

Holleran said RCA brand representatives have developed a program that permits the consumer to tailor his or her needs to the size of the screening room. Their formula is as follows:

- Viewing distance less than seven feet: 27-nch screen
- Viewing distance seven to 10 feet: 27- or 31-inch screen.
- Viewing distance 10 to 11 feet: 35- or 46-inch screen.
- Viewing distance 15 feet or more: 52-inch screen.

"Our representatives provide charts and floor plans to guide the consumer in selecting the appropriate equipment as well as positioning it properly for maximum enjoyment," said Holleran.

BOY, HAVE THINGS REALLY CHANGED...

And they'll keep on changing as entertainment technology is on the brink of higher definition and flat screen television. We've come a long way from the black and white, large console days. Products by Hitachi, JVC, Mitsubishi, Pulsar and RCA show where we are today. And they also offer a glimpse of where we'll be tomorrow.

Here are some selected highlights in the history of home entertainment...

1921. First home radio sets go on sale in U.S.

1939. RCA introduces TV at N.Y. World's Fair.

1943. Network TV begins with NBC sports telecasts.

1954. Swanson introduces TV dinners.

1965. ABC and CBS begin color programming.

1975. Beta and VHS formats are introduced.

1981. MTV goes on the air 24 hours a day.

1982. HDTV is demonstrated in the U.S.

1988. 53% of U.S. homes wired for cable and 60% own VCRs.

1990. *America's Funniest Home Videos* goes on the air with consumer videos.

Fits Like A Glove!

CES Innovations '90
Design & Engineering Award

GR-AX7

Miniature Compact VHS Camcorder

Compact VHS
videomovie VHS C

What's the most important feature you should look for when choosing a compact camcorder? It's the fit. Surprised? Well, just try on a GR-AX7 for size, and you'll know exactly what we mean. You see, the feature list only tells part of the story — ultra-light weight, power zoom, automatic head cleaning, multi-speed shutter, digital effects, cinema mode, and so much more, we're sure you'll get the features you want. JVC takes the ultracompact camcorder a big step further with the compactness, home VHS deck playback compatibility, and design concept that combine to make the GR-AX7 a camcorder that **fits your hand, your VCR, and your lifestyle like a glove.**

Fits your hand.

The GR-AX7 is incredibly small and lightweight (only 1.7 lbs). But most important, it fits comfortably in the palm of your hand. This precise attention to detail allows true one-handed shooting with results you'll be proud to show off.

Fits your VCR.

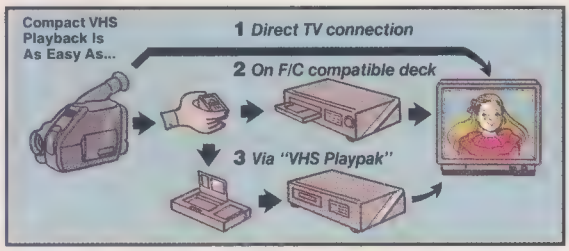
The GR-AX7 uses Compact VHS cassettes allowing you to conveniently play back your videos on any VHS deck. VHS compatibility lets you enjoy all the remote-controlled convenience of your home VHS VCR. It also allows you to share your video experiences with friends and family anywhere there's a VHS deck.

Fits your lifestyle.

The GR-AX7 is so comfortable and easy to carry you'll want to take it with you wherever you go. With power zoom, true low light sensitivity, digital title and graphics capability, and auto focusing up to less than one inch from the lens, you'll shoot great video whenever you use it.

VHS C JVC COMPACT VIDEOCASSETTES

PRO Hi-Fi EHG XR



VHS: The Universal Video Language

JVC COMPANY OF AMERICA
DIVISION OF JVC CORP.
41 Slater Drive, Elmwood Park, N.J. 07407 Telephone (201) 794-3900

JVC
MAKES RECORDED HISTORY AGAIN.

CHOICES

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A picture-in-picture function, plus Krauth's wiring ingenuity, lets family members monitor three video sources at once on the two TV sets, despite the presence of cable boxes.

The cabinet also houses two CD players—a single-disc D117 Luxman unit for high-performance play, and a six-disc Denon CD changer for background music. To dampen vibrations in the high, free-standing cabinet, all the components are isolated by Mod Squad Tip Toes, little metal pyramids that look like Hershey's Kisses.

Speaker power for the 12-by-15-foot media room is augmented by a Velodyne subwoofer, concealed in a maple end table next to a black leather sofa, and by a pair of in-wall Sonance speakers for the rear channel.

To keep things simple, the surround sound processor, Proton's SD-1000, serves as the overall control for the audio portion of the system. And to keep things really simple, IMD programmed a single universal remote control from Memorex to run every component in the cabinet.

The master bedroom uses similar principles. A motorized lift built into a low cabinet at the foot of the bed raises a 20-inch Proton TV when the urge for entertainment hits, then lowers it out of sight when it's no longer needed. Two pairs of Sonance speakers lay flush with the walls, positioned so the bed itself is at the center of their imaging area.

Despite a project cost of about $25,000, Krauth kept the expense down somewhat by installing the family's existing audio and video components, plus a few supplementary speakers, in the living room and in the kids' bedrooms. As a final step, Marc Hotel sat down with the family and walked them through the operating controls to make sure the complicated scheme worked as simply from the couch as it seemed to on paper. ■

ARE YOU READY

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offerings using existing TV channels. VCRs, such as a prototype demonstrated by Explore Technology, could record compressed versions of full-length movies in about ten minutes.

Video's Big Bang won't miss the monitor. Direct-view and projection sets will still be around, but tomorrow's most stellar TV sets will use LCDs in projectors and flat-screen displays. Sharp recently showed an impressive HDTV LCD projector good enough to meet the standards of demanding videophiles.

Most experts agree HDTV is years away, but you don't need a telescope to see it. It's a reality in Japan and Europe, and many U.S. and foreign companies have demonstrated their capabilities in the area. Why won't we have HDTV soon? Because HDTV's remaining hurdle—the task of safely navigating through America's bureaucratic asteroid belt—may be tougher and more time-consuming than the technological challenges HDTV seems to have met.

Hardly a stillborn science, still video is blasting off in the industrial world. From cops to chemists, professionals are finding still video's speed and long-term cost-effectiveness irresistible. As the cameras collapse in on themselves, assuming ever tinier forms, and as their quality approaches that of film, expect them to all but replace conventional photography.

'Imagine shooting laserdisc quality home videos with a pocket-size camcorder.'

NewTek's Video Toaster has set professional video production ablaze with new editing and special effects capabilities. Now home producers are using it to take their work into another dimension. The Toaster, a computer board that fits into certain Commodore Amiga computers, melds computer and video technology to create dazzling multimedia video graphics and out-of-this-world effects.

This spring, Emerson emerges as the first computer maker to offer an IBM PC clone designed for multimedia use. Others have noticed multimedia's rising star, and are starting to get in on the action. IBM and Apple are racing at light speed to fill the current void of video-capable computers. Eventually, many videos will be produced without camcorders, in much the same way many rap records are now produced entirely on computers without conventional musical instruments.

As computers move from the fringe of the video universe to its center, they'll become much simpler to use. Animated scenes that now require months to create will take only minutes. Multimediaphiles will choose an object, modify it to their liking, then describe its movements to the computer, which will translate the instructions into realistic animations.

Multimedia computing may even bring TV viewing into a new physical plane. Radius TV, a board that fits into Apple's Macintosh II, lets viewers watch three TV channels simultaneously, grab frames from video for use in desktop publishing, create special effects using those frames and, neatest of all, transcribe a TV show's dialogue.

The brightest star cluster on home video's horizon, though, may be recordable optical disc formats. Recordable video discs will raise the quality of home productions to the atmospheric levels now achieved only with pro gear costing tens of thousands of dollars. Imagine shooting laserdisc-quality video with a pocket-size camcorder, and you'll understand the impact disc recording can have.

Camcorder technology will reach its zenith as solid-state recording becomes a reality. Already seen on a prototype still video camera from Toshiba, solid-state recording stores video in dynamic random-access memory cards. As the digital compression barrier is broken, and as computer memory becomes less expensive and more compact, solid-state video recording will become practical. RAM cards the size of postage stamps will hold perhaps one hour of video, and camcorders will fit in a wallet.

We've finished our tour for now, but plan on taking another one soon. You can bet that over the next decade, video's constantly changing constellations will burst with surprises—products never before imagined that will astound even engineers and, most important of all, entertain everyone. ■

CAMCORDER

continued from page 15

tally. The focus ring is standard except the distance scale is on translucent plastic and a pointer on the lens barrel shows through.

The back holds the power switch, the eject slide and buttons for date/time, set, counter memory and reset. Nearby sit the edit switch, the battery release slider and a multipin audio/video output jack. Loops for the carrying straps occupy the top and bottom of the rear panel. The bottom panel has a tripod socket and a compartment for the clock battery.

Operation. Using the camcorder is straightforward. All circuits come on in

continued on page 66

DATELINE LAS VEGAS

BY STAN PINKWAS

VIDEO ROULETTE

New products & hot prototypes help CES bet again on a winning streak.

A gloomy kind of nervousness accompanied video's movers and shakers as they jammed into Las Vegas for January's Winter Consumer Electronics Show. Staged in the overlapping shadows of recession and war—jet fighters first pounded Baghdad just two days after the show—CES seemed more of a gamble than it has for years.

Four days later, the frowns had faded. Exhibitors reported healthy levels of business from the 74,000 attendees, demonstrating that video is not standing still, even if the economy is. There was also plenty of new technology to see, both on the show floor and in private suites scattered among Vegas' glitzy hotels.

The accompanying pages illustrate the highlights, but there were other notable advances, from broadcasting services to camcorder features. Among the former, a new pay-per-view service called SkyPix wowed would-be dealers with an impressive demonstration of satellite broadcast technology. The SkyPix system simultaneously displayed eight screens of video transmitted digitally from Connecticut using only a single orbiting transponder.

When the system begins operation this summer, consumers will be offered a small 18-inch satellite dish with a converter box for about $700. An installer would connect the equipment to an existing home video system, making it possible for a subscriber to order movies, with digital audio, and other programs from any of 80 available channels, an extraordinary number. A unique twist is that viewers will be able to request movies with or without copy protection. Of course, the dubbable transmissions will cost more.

SkyPix wasn't the only digital innovation making waves. In audio, Philips

continued on page 80

Eye on the Ball: "Players" batter up at Canon's CES booth, which included a baseball diamond facing bleachers with Canon's L1 Hi8 camcorders, the first consumer model with interchangeable lenses.

RAISING THE ANTE

Hitachi's top-of-the-line Super VHS camcorder, the VM-S8200A, shows why full-size models are holding their own. The $1,699 unit has a feature menu few can match. Top lures include an automatic exposure system that optimizes iris and shutter settings, shutter speeds up to 1/10,000-second, a 10x zoom lens, a zooming video light and a titler.

FLAT, FLASHY, FUTURISTIC

Large, flat, affordable monitors, suitable for desks or walls, are still a few years away, but the prototypes keep improving. Toshiba showed the best progress with a 10.4-inch LCD TV set that displayed a dazzling picture in a brushed metal chassis only an inch and a half deep. Colors on the active-matrix screen were vivid and the image was razor sharp.

CANON, TOSHIBA, CASIO, PANASONIC PHOTOS: LARRY KAPLAN ASSISTED BY STEVEN KEMPNER

CDs AS YOU LIKE THEM

Kenwood's prototype for CD player/recorder employs a so-called WORM drive (for write-once, read many). Users can record only once on a blank CD, but they can play what they've recorded as often as they wish.

MIDDLE-CLASS LUXURY

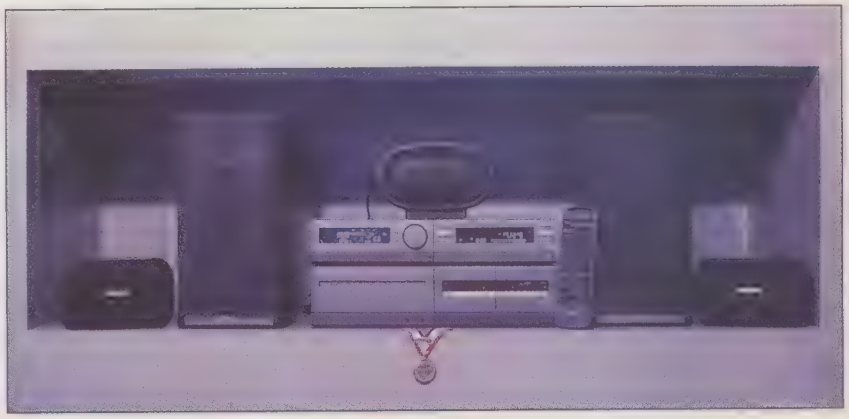
Sharp's VC-H870U VCR for $499 illustrates how advanced midprice VHS decks have become. An automatic head cleaner and a digital circuit to enhance softer audio passages augment such familiar features as variable speeds, skip search, a blue screen and onscreen programming.

POWER TOY

Sega adds the $160 Game Gear to the handheld hardware ranks. It packs a 3.2-inch color screen, and an optional tuner module can transform it into a tiny TV set. Sega expects to field 20 games this year in cartridges not compatible with the Genesis system.

ONSCREEN TRIP TRACKER

Video continues to find ways to cohabit with cars, as demonstrated by Casio's prototype for a dashboard TV set. The three-inch LCD monitor comes with an electronic map reader and a trip computer that flashes mileage data on the hooded screen.



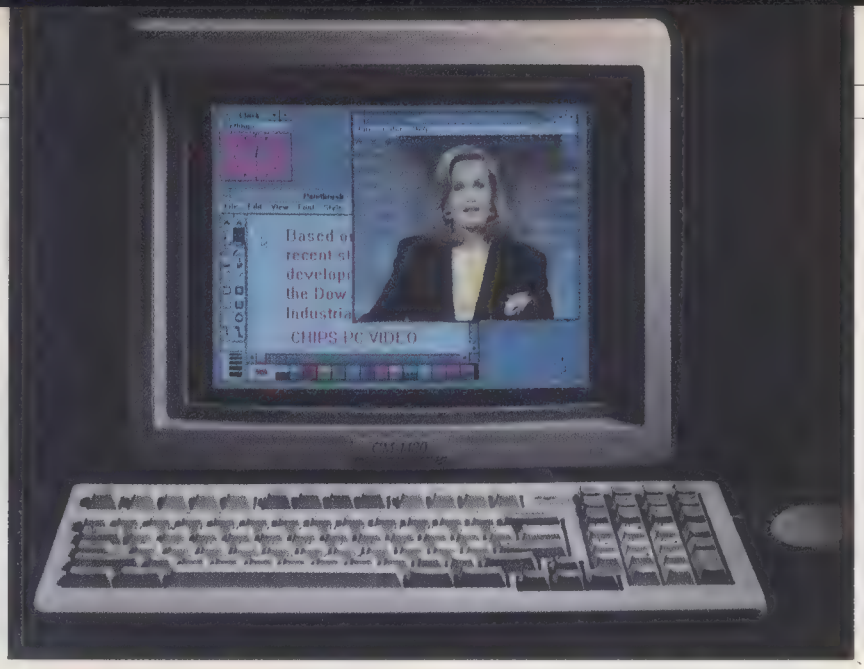
DOWNSIZING SURROUND SOUND

Following the maxim that less is more, Panasonic unveiled the SC-CH10 lifestyle component system, a miniature audio system featuring Dolby Pro-Logic. With a tuner/CD player, stereo and power amps, an audiocassette deck, front speakers and optional center and rear speakers, the system's full-bodied surround sound is ideal for watching movies in small rooms.

ROULETTE

INTERACTIVE TV

Commodore's Dynamic Total Vision (CDTV) introduces a new entertainment format this year. The deck plays CD-ROMs packed with interactive games and educational programs through ordinary TV sets. About 200 titles are promised by Christmas.



REAL-TIME MULTIMEDIA

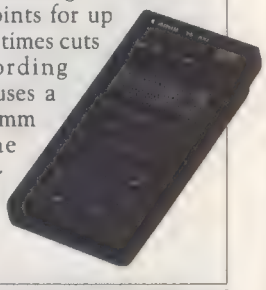
Video merges seamlessly with computing in a new line of IBM-compatibles by Emerson Technologies. The 250-316 computer series uses a dedicated chip to integrate full-motion video, from live or recorded sources, with audio and computer graphics for interactive multimedia programs.

RESOURCEFUL REMOTE

Sole Control's unique SC-2000 universal remote runs video components with buttons on one side of the remote, audio with buttons on the other side. It controls up to 16 components and comes with programmable codes suitable for about 1,500 products.

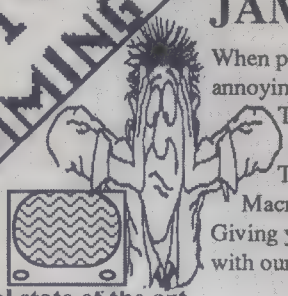
HANDHELD EDITOR

Canon's VE-100 editing controller memorizes edit points for up to four scenes, and times cuts to match a recording VCR's preroll. It uses a LANC-equipped 8mm camcorder as the player, and controls the recorder through LANC or infrared signals.



STOP JAMMING ME!

IF YOU RENT MOVIES THEY'RE JAMMING YOU TOO!



When playing back a rented movie you may notice annoying flashes, streaks, color lightening and darkening, etc. This is caused by Macrovision copy protection jamming embedded in the video.
The Video-2010 will spot and completely eliminate Macrovision and all current copy protection and jamming. Giving you a crystal clear picture. So good, we back it 100% with our 3 year warranty.

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TAPES & DISCS

NEW RELEASES

FEATURE FILMS

Presumed Innocent

1990. Harrison Ford, Raul Julia, Bonnie Bedelia; co.-wr./dir. Alan J. Pakula. Hi-fi stereo surround, cc. 127 min. $92.95. Warner.

Mysteries appeal because they're predictable. Whether you guess the ending or not, the moral center of the story is always a dashing hero who brings small morsels of order and justice to a disorderly, unjust world. *Presumed Innocent* is something else again—a mystery in which the heroic figure appears to be as disturbingly ambiguous as anyone else in a film full of ethically unpredictable characters. In the end, there is justice, but it's the kind that shreds all expectations and leaves the movie's beautifully balanced tension intact right through the final seconds.

Ask not for whom the bell tolls—it tolls for Harrison Ford. His Rusty Sabich is just the kind of cryptic hero Hitchcock loved. He claims to have been falsely accused of murder, but then there's that look in his eye. Did he or didn't he hog-tie and bludgeon his glamorous, amoral lover (Greta Scacchi), who's also his colleague in the district attorney's office of an indeterminately seedy American city? Even his wife (Bonnie Bedelia) seems to doubt his protestations of innocence.

And no wonder: Ford has refined the grimace he used for comic relief in the *Indiana Jones* movies into a mask of guilt and fear that would keep anyone guessing, from his mentor, the DA (Brian Dennehy), to his unnervingly suave defense attorney (Raul Julia), to the crusty judge who will decide his fate (Paul Winfield)—five-star performances all, by the way. The very look of the movie evokes murkiness and shades of gray. You can almost smell the disinfectant in the decaying halls of the DA's office. And the germs of doom lurking underneath.

Down by Law: Raul Julia (above) defends Harrison Ford against a murder charge in *Presumed Innocent.*

No one gets out of this movie alive as far as viewer sympathies are concerned. Director Alan J. Pakula's grown-up suspenser uses MacGuffins, plot twists and red herrings to keep the audience's loyalties skittering from side to side. What is miraculous, in fact, about *Presumed Innocent* is the way it defeats the conventions of the suspense genre without losing its touch for perpetual surprise and nearly unbearable tension. This is one scary, moving, astonishing movie. **—Mark Fleischmann**

White Palace

1990. Susan Sarandon, James Spader; dir. Luis Mandoki. Hi-fi stereo surround, cc. (R) 103 min. priced for rental. LD $34.98. MCA/Universal.

When stuffy Max (James Spader) hops into bed with unkempt Nora (Su-

Opposites Attract: Susan Sarandon and James Spader play mismatched lovers in *White Palace.*

san Sarandon), he thinks he'll soon be out of her dilapidated shack and she out of his memory forever. But the sex is *sooo* steamy he's smitten by a woman he would have once crossed the street to avoid.

Max, a successful copywriter, still carries a torch for his deceased wife. Nora rings up burger orders at the White Palace and drinks away the memories of her dead son. In *White Palace* the mismatched lovers must decide if their very different worlds are compatible. When Nora realizes Max is afraid to introduce her to his friends and family, their relationship is put to the test.

While the performances are very good, and the scenes involving Spader and Sarandon engaging, the whole thing becomes a rather patronizing look at the social classes the two leads represent. His wealthy friends pay lip-service to the "working class" while trying to hide their distaste for Spader's choice of a companion. Nora and her zany sister (Eileen Brennan) show the ignorant wisdom poverty supposedly supplies. *White Palace* is very entertaining when it focuses on Max and Nora, but when it tries to be more it becomes less. **—Jon Silberg**

Arachnophobia

1990. Jeff Daniels, John Goodman; dir. Frank Marshall. Hi-fi stereo surround, cc. (PG-13) 110 min. $92.95. Hollywood Pictures.

No doubt about it: Bats are creepy. Cockroaches are disgusting. Spiders? I find some of 'em sort of cute, which makes me a less-than-perfect audience for the strained theatrics of *Arachnophobia.* An overlong fright film that's short on suspense, it sabotages a swell concept with sluggish execution.

Following a prologue showing killer arachnids at home in the jungle, the action cuts to a rural California town, where the nastiest of the nasty things has popped up. Soon this superspider has mated with the local creepy-crawlies, producing a deadly generation that proceeds to bite and kill unwitting humans. Of course, no one believes the new doctor in town (Jeff Daniels), who just happens to have an irrational fear of the critters, when he suspects the ugly truth. And naturally, the movie climaxes with a frantic confrontation between terrified man and evil beast in the spirit of *Aliens* and *Jaws.* Alas, director Frank Marshall is no great auteur. After striving for a lighthearted tone, he fails to turn up the heat at the payoff.

The slow pacing and obvious plot turns—calling them twists is too generous—wouldn't seem so terrible if the lead characters were more interesting. As the husband and wife at the center of the action, Jeff Daniels and Harley Jane Kozak are stuck in drab, underwritten roles, and play them accordingly. They're attractive bores. Some of the supporting crew add spice, without transcending cliche. The always-likable John Goodman portrays an exterminator given to Bill Murray-style asides, while Julian Sands exudes spacey charm as the scientist who starts all the trouble. What you mainly remember about *Arachnophobia,* though, is the tedium. It's too slow getting to the punchline and unsatisfying even then.

—Jon Young

Pump Up the Volume

1991. Christian Slater, Ellen Green; wr./dir. Alan Moyle. Hi-fi stereo surround, cc. (R) 105 min. priced for rental. LD $34.95. RCA/Columbia.

If you spent every school night operating a pirate radio station out of your basement, don't you think Mom and Dad would eventually catch on? They don't in *Pump Up the Volume,* a promising but ultimately disappointing teen saga dedicated to the proposition that adults are insensitive morons. While that's not a totally groundless assumption, it's a shaky premise for a feature film.

Recently transplanted to Arizona from the Northeast, Mark (Christian Slater) is a bummed-out young man. He hates school, doesn't have any friends and can't stand his parents' attitude—Mark's dad asks why the miserable boy can't simply find the cool crowd and get happy. Instead, Mark secretly takes to the airwaves with a profane mixture of iconoclastic rock, sexually explicit rants and existential soliloquies.

The anonymous broadcasts quickly become the sensation of the middle-class community. Inspired by Mark's raps, his peers rebel at school and home, riling the smug establishment. And when one listener commits suicide, the authorities call in the FCC to shut down the airborne rebel.

Although Mark typifies a stereotype of modern-day Hollywood—the liberating rebel crushed by the system—Christian Slater delivers a dynamic, knockout performance, investing the character with real passion. Mark's broadcasts,

Radio Daze: Christian Slater takes to the airwaves in *Pump Up the Volume.*

Not Just for Kids: Disney's full-length *DuckTales.*

which account for about half the movie, are a fascinating one-man show in the tradition of monologuists like Spalding Gray and Eric Bogosian.

Off the air, *Pump* is utterly unconvincing. Away from the basement, Mark becomes skittish, unable to deal with the admirer—portrayed by the appealingly obnoxious Samantha Mathis—who discovers his secret. Meanwhile, the adults are one-dimensional bullies, rendered with the sophistication of a *Road Runner* cartoon. The ludicrous car chase climaxing the action merely underscores the failure of imagination. If the rest of the movie matched Slater's vehemence, you'd have a classic. **—JY**

DuckTales: The Movie—Treasure of the Lost Lamp

1990. Anim. Voices of Alan Young, Christopher Lloyd, Rip Taylor. Hi-fi stereo surround, cc. (G) 74 min. $22.99. Disney.

Disney's latest full-length animated feature and first 1991 sell-through title is also the feature film debut of its acclaimed syndicated series. When the *DuckTales* TV show premiered in 1987, critics and kids alike delighted in its rich animation and Indiana Jones-style adventures. Disney even discovered about 30 percent of the audience was over 18, drawn by the show's irreverent attitude and vintage '50s comic book look.

Preschool *and* college kids will find everything they love about the TV show here in an expanded storyline that's neither padded nor pandering. In a sequence that's transparent *Raiders* tribute, Scrooge McDuck and his crew discover a cache of ancient Egyptian artifacts. Before you can say "hot falafel," they're battling an evil sorcerer over possession of a magical lamp and its rippingly cute Genie, who's got Pinocchio-like ambition to become a boy (?) like Huey, Dewey and Louie.

The Lost Lamp is no *Little Mermaid:* It lacks extravagant musical numbers and psychological underpinnings, and it's content to be a B-movie matinee that's perfectly at home on the small screen. Given recent world events, *DuckTales'* depiction of a thieving, buffoonish Middle Eastern henchman stings a bit, but its overall goal is pure comic entertainment with no political or educational agendas. These ducks just want to have fun, and *The Lost Lamp* provides it in classic Disney style. **—Marianne Meyer**

Narrow Margin

1990. Gene Hackman, Anne Archer; dir. Peter Hyams. Hi-fi stereo, cc. (R) 99 min. $92.95. Carolco.

There are few surprises in this remake of a 1952 thriller, a B-movie story made with A-movie production values. The ubiquitous Gene Hackman is a prosecutor stuck on an express train with Anne Archer, the only witness to a mob killing, and he has to shield her from hired killers until he can get help. The plot holes loom larger than they would have 40 years ago, and most of the plot twists are predictable. But that's part of the fun, and at least the pacing is tight. It also helps that every player is better than the parts require. This is just the thing for when you want to sit back with a bowl of popcorn after a hard day.

—Sol Louis Siegel

After Dark My Sweet

1990. Jason Patric, Rachel Ward, Bruce Dern; dir. James Foley. Hi-fi stereo, cc. (R) 114 min. $89.95. LIVE.

An "art" thriller, slow and humorless—but it works. In this adaptation of a Jim Thompson novel, an emotionally unstable ex-boxer (Jason Patric) falls in with a beautiful widow (Rachel Ward) and a disgraced ex-cop (Bruce Dern) on a foredoomed kidnapping plot. There are no real villains here; everyone is his or her own worst enemy, with no place to hide from the relentless desert sunlight in which the picture is shot. As a tortured soul seeking his personal epiphany, Patric gives the most underrated performance of 1990. The others are about as good, and George Dickerson, as the supposedly altruistic doctor, is memorably creepy. **—SLS**

EDITOR'S CHOICE

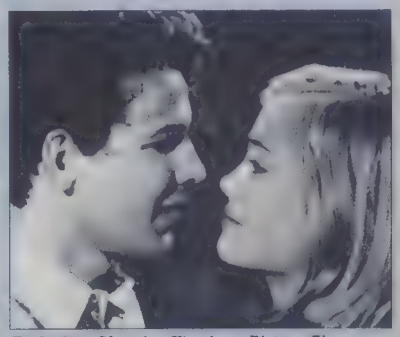
by

kenneth korman

With the possible exception of *Fantasia* (see "Off the Air"), no movie has come closer to becoming the Holy Grail of home video than **The Last Picture Show** (RCA/Columbia, VHS $59.95, laserdisc $39.95). Long delayed by copyright disputes over the film's incidental music—among other problems—its April 3 video release marks the return of a film whose mystique has only been enhanced by its long absence.

Directed by film-critic-turned-filmmaker Peter Bogdanovich in 1971, *The Last Picture Show* vividly portrays the life and death of a small Texas town in the early 1950s. Its glorious black & white photography is meant to recall the films of that era; the look also amplifies the unspeakable loneliness at the movie's core. It's sometimes heartbreaking, but too honest to be overly sentimental.

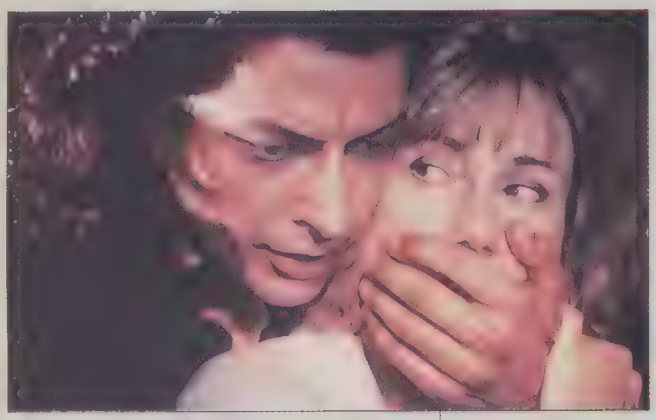
Four of *Picture Show's* eight Academy Award nominations went to actors in supporting roles: Ben Johnson,



Enduring Classic: *The Last Picture Show.*

Ellen Burstyn, Jeff Bridges and Cloris Leachman. Its many other stars, including Cybill Shepherd, Randy Quaid, Timothy Bottoms and Eileen Brennan, all turn in performances equally as worthy. Bogdanovich's deft touch notwithstanding, this film is mainly the work of a true ensemble of great actors.

Laserdisc fans can look forward to a deluxe Criterion edition of the film, now in the planning stages, in addition to RCA/Columbia's conventional disc release. The Criterion set will include supplementary materials and additional footage, but won't be available until at least the end of the year. Whatever your format, don't let this movie pass you by. ■



Cold Sweat: Jeff Goldblum courts another potential victim as *Mr. Frost.*

Mr. Frost

1990. Jeff Goldblum, Alan Bates; dir. Phillip Setbon. Hi-fi stereo, cc. (R) 95 min. $89.95. SVS.

As *Mr. Frost*, Jeff Goldblum actually exceeds the level of suppressed mania he achieved in *The Fly*. A refined and eclectic gentleman who enjoys torturing young children to death and preparing fine sauces, Mr. Frost paces about a sanitarium telling his psychiatrist (Kathy Baker) he's murdered 24 people because he's really the devil, and must convince the modern world not to forget his powers. She tries to deal clinically with this self-avowed Prince of Darkness until events make her fear his claim might have some validity. Goldblum is a riot to watch as a mental patient, but *Mr. Frost* degenerates as quickly as its ambiguity does, turning into a heavy-handed allegory. Before you know it, characters start uttering lines as ludicrous as, "This is a century that belongs to science." **—JS**

The Hot Spot

1990. Don Johnson, Virginia Madsen; dir. Dennis Hopper. Hi-fi stereo, cc. (R) 130 min. $94.98. Orion.

For a minor talent, Don Johnson finds himself in a lot of memorable scenes. Of course, dumb animal charisma, not his workmanlike performances, provides the spark, whether he's chasing drug dealers in *Miami Vice* or getting earthy in *The Long Hot Summer*. So it goes with *The Hot Spot*, as director Dennis Hopper subjects his sexy star to one dangerous, sleazy situation after another. If you don't worry about logic, solid pulp fun awaits.

The setup is classic film noir: Mysterious Harry Madox (Johnson) arrives in a dusty, run-down Texas town, gets a job selling cars, and begins a torrid affair with the boss' voracious wife (Virginia Madsen). As if that weren't risky enough, he also pursues a sweet young co-worker (Jennifer Connelly) and engineers a bank heist, committing arson in the process. Things get progressively more complicated for poor Harry, who's drawn into a sinister web of blackmail, betrayal and murder. Juicy stuff!

Johnson's limited range actually serves the story well. Madox is a cool, reserved guy who likes to pretend he's in control—though the thermometer tops 90 degrees, he rarely breaks a sweat. (The joke's on him, 'cause the fool doesn't realize he's a pawn.) As the not-quite-innocent teen who catches Harry's eye, Jennifer Connelly makes a lovely yet tepid foil. At the other extreme, swaggering Virginia Madsen bristles with carnal energy, pulling out all the stops to become a convincing temptress.

Playing With Fire: Don Johnson in *The Hot Spot.*

Hopper needs an editor. At two-plus hours, the film can't sustain the brooding edge he intends, especially when the characters' motivations strain credibility. Laced with striking visuals, and crafted with attention to the genre's requirements, *The Hot Spot* never sizzles, but it simmers nicely. **—JY**

KIDVID

Eco, You, and Simon, Too!

1990. VHS only. Hi-fi stereo. 40 min. $14.95. Centerpoint Communications Ages: 1-6.

Original kidvid is a growing field thanks to the fact that even a low budget used well can result in a package worth selling (or buying). *Eco*, for example, was conceived and developed by a graphic artist and mother who wanted to create a show that shared her child's love of art, books, music and the environment. And it succeeds as a fast-paced mix of songs, interactive games and gentle environmental messages that trade flash and big names for simplicity and spirit. The tape looks and plays like a better quality regional TV show, one worth encouraging kids to tune in.

An energetic sea otter puppet named Eco and his human friend Simon address the viewers during a romp through the park to talk about nature, nutrition and other niceties. Simon is one of those disconcerting elements common to kidvid—a big man dressed as a little boy—but his genial demeanor ultimately dispels confusion. A pleasant tone and quiet care infuse the show throughout. Even when Eco admits he is an endangered species, the show keeps its message light and upbeat, letting the Big Ideas sink in later. **—MM**

Timeless Tales From Hallmark

1990. "The Emperor's New Clothes" and "The Ugly Duckling." 30 min. each. $14.95 each. Hanna-Barbera. Ages: 2-8.

Compared to the inventive anarchy of Warner Bros. or the concern for detail of Disney, Hanna-Barbera's cartoons run a distant third. The company's new series of original nursery tales for the home market likewise falls behind such leaders as the *Rabbit Ears* and *Stories to Remem-*

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Animal Acts: Hanna-Barbera's Timeless Tales (left) and Centerpoint's *Eco, You, and Simon, Too!.*

ber groups. While those series employ narrators like Robin Williams and Mia Farrow, this production has Olivia Newton-John who, thankfully, is limited to insufferably perky intros and a kid-sized ecology-awareness message stapled to the end of each tape. Instead of crafted illustrations, these cartoons offer a Saturday morning palette of bright colors and flat perspectives, albeit with a good sense of movement.

The scripts, however, are above Hanna-Barbera's usual work. This *Ugly Duckling* captures the taunting cruelty of kids but gives duckling mom a fair shake of sympathy for her offspring. It's a shame, then, that the revelation of the duckling's swan nature is so anticlimactic and abrupt. Likewise, *The Emperor's New Clothes* ends with a silly twist of fate that has vanity saving the kingdom. Prior to that, though, the story fairly zips along as an amusing pair of "weavers" play their tricks on Dom DeLuise's (voiced) emperor. Though not the class act it would aspire to be, *Timeless Tales* is harmless fun. **—MM**

SPECIAL INTEREST

Roxy Music: Total Recall

1990 comp. Bryan Ferry, Brian Eno; dir. Phil MacDonald. Hi-fi stereo. 90 min. $19.95. Virgin Vision.

They had to compete with David Bowie for the spotlight, and never came close to matching their runaway British success here in the States, but Roxy Music was one of the most exciting and original bands of the '70s. Subtitled "A History 1972-1982," *Total Recall* offers a lesson in how to assemble a stellar retrospective: There's no distracting commentary, just lots of gripping music drawn from TV appearances, live clips and early music videos. Featuring a whopping 41 selections, many unabridged, it's a sumptuous feast indeed.

The first version of Roxy Music was a glittering sight. Decked out in bizarre, futuristic clothes, the group both mocked and celebrated the excesses of pop culture through mannered, ultradramatic rock'n'roll. Leader Bryan Ferry suggested a twisted hybrid of Frank Sinatra and Elvis Presley, embracing romantic traditions with a delicious sense of irony. The tape's most striking segments are early songs like "Virginia Plain" and "Do the Strand," where Ferry and crew seem awkward and even a bit tawdry (too much makeup!), despite the stylish sensibility.

Total Recall goes on to document a familiar evolution, with the band growing more conventional as it acquired polish. After Roxy's breakup and reformation in the late '70s, there was considerably less distance between the group and the conventions they once undermined. However, Ferry's gang continued to play provocative music, making this one of the most entertaining history classes ever. **—JY**

Paul Bowles in Morocco

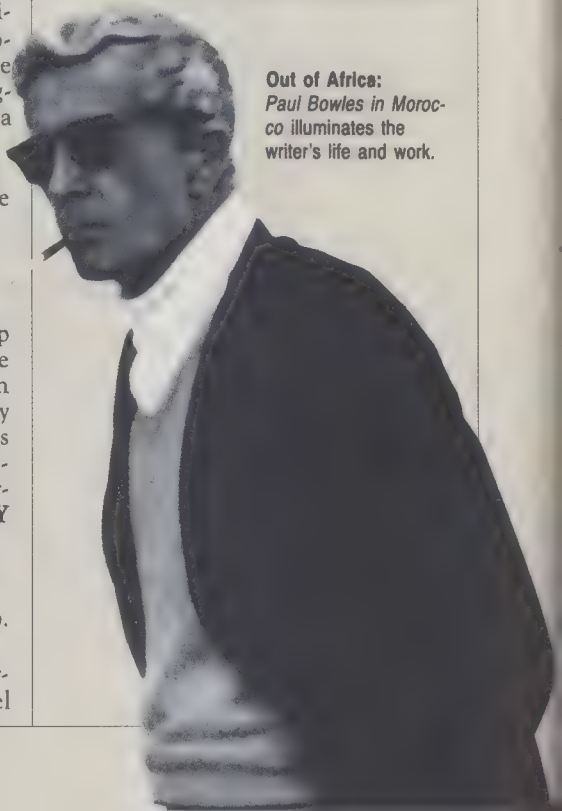
1970. Dir. Gary Conklin. Hi-fi mono. (NR) 57 min. $29.95. Mystic Fire.

To capitalize on the recent film version of Paul Bowles' existential novel *The Sheltering Sky,* Mystic Fire Video has reissued *Paul Bowles in Morocco,* a 1970 Gary Conklin documentary focusing on the dangerous, exotic attraction this North African nation has long held for Westerners.

Bowles, a composer, writer and translator who's lived in Tangier since 1949, is known as much for his self-imposed exile from the West as for his work. He serves as nominal narrator, telling tales of, for instance, a Marrakesh man who transformed himself into a goat. Meanwhile, Conklin displays footage of snake charmers, ecstatic religious ceremonies, claustrophobic marketplaces, street urchins discussing how to rob tourists and a lot of cannabis smoking.

Early on, Bowles admits, "I like the *fact* of [the natives], the fact that they exist. They're difficult to like, if you know what I mean. But you can like them *en masse.*" On its face, this remark might seem pretentious—but the viewer soon understands exactly what he means. It's difficult to relate to a civilization so completely alien: It takes a true eccentric to make sense of the place. Bowles, of course, fits the bill, and this fascinating if brief film provides a unique look into the soul of the region.

—Lorraine Cademartori



Out of Africa: *Paul Bowles in Morocco* illuminates the writer's life and work.

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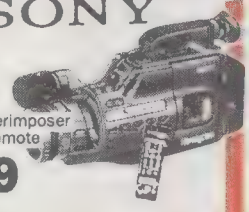

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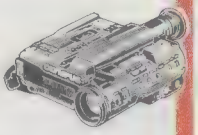

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HIGHLIGHTS OF THE MONTH

Akira Kurosawa's Dreams
1990. Akira Terao, Chishu Ryu, Martin Scorsese; wr./dir. Kurosawa. Eight elegiac, exquisitely photographed meditations from Japan's gifted auteur. Scorsese appears as Vincent Van Gogh. 120m. (PG) ss cc $92.95 LD $34.98. Warner.

The Angelic Conversation
1985. Paul Reynolds, Philip Williamson; nar. Judi Dench. Iconoclastic British director Derek Jarman (*Caravaggio*) uses 14 of Shakespeare's sonnets—some of which, scholars contend, were addressed to a male friend—as a basis for an ode to gay love. Music score by electronic group Coil. 78m. V only. $29.95. Mystic Fire.

The Brain That Wouldn't Die
1963. B&W. Herb Evers, Virginia Leith, Rex Carlton; dir. Joseph Green. Doctor keeps his girlfriend's decapitated head alive while he seeks a replacement body. A great bad movie, with deadpan commentary by host Elvira. 92m. (NR) V only. $19.95. Rhino.

Connie Francis: A Legend in Concert
1990. Francis narrates brief look at her life, sings "Lipstick on Your Collar," "Where the Boys Are," "V-A-C-A-T-I-O-N" and other hits. 60m. St $19.98. MPI.

Dr. No
1962. Sean Connery, Ursula Andress, Jack Lord, Joseph Wiseman; dir. Terence Young. Spectacularly sharp, vibrant laserdisc edition of the first James Bond movie. Also features trailer, still-photo file, separate music/effects track, commentary from film's director, editor and production designer. CAV 2 discs dig. let. $79.95. Criterion.

Spirit-ual Love: Patrick Swayze and Demi Moore star in *Ghost*, 1990's highest-grossing feature film.

From Russia With Love
1963. Sean Connery, Daniela Bianchi, Lotte Lenya, Robert Shaw; dir. Terence Young. Second and best Bond film in a fine laserdisc-only transfer. Supplements include selection of publicity stills, posters, commentary by film's writer, director and editor. CAV 2 discs dig. let. $79.95. Criterion.

Ghost
1990. Patrick Swayze, Demi Moore, Whoopi Goldberg, Tony Goldwyn; dir. Jerry Zucker. Murdered New York investment banker comes back as a spirit to comfort his wife and track down his killer. Swayze's expressions suggest stomach pain more than passion, but Goldberg conveys real warmth as a ditzy medium. 122m. (PG-13) ss cc priced for rental. Paramount.

Henry & June
1990. Fred Ward, Maria de Medeiros, Uma Thurman, Richard E. Grant; dir. Philip Kaufman. Parisian writer Anais Nin takes two lovers: expatriate author Henry Miller and his wife June. Despite the hullabaloo over an initial X rating, Kaufman's adaptation of Nin's diary is neither sexy nor dramatically compelling. Rent *Last Tango in Paris* instead. 136m. (NC-17) ss cc $92.95 LD let. side 3 CAV $39.98. MCA/Universal.

Jerry Lee Lewis Live in London
1983. Concert video previously released only outside U.S. includes obligatory "Great Balls of Fire," "Whole Lotta Shakin' Goin' On," "Breathless." Not available for purchase after April 30. 65m. St $19.98. CBS/Fox.

Luciano Pavarotti: The Event
1991. Dir. Antonello Falqui. Milan concert of crowd-pleasing favorites. 88m. (NR) St $29.95. MCA/Universal.

Memories of Duke
1981. Dir. Gary Keys. Homage to jazz great Duke Ellington blends footage of 1968 Mexican concert tour with band-member interviews, clips of career highlights. 85m. V only. $19.98. A*Vision.

Mondo Cane
1963. First-ever "shockumentary," an Italian-made montage of bizarre oddities—cannibalism, cults, animal slaughter and the like. Its enormous box-office success paved the way for such dubious attractions as snuff movies; incredibly, the theme song, "More," got an Oscar nomination. 105m. (NR) dub. $59.98. MPI.

Pacific Heights
1990. Melanie Griffith, Matthew Modine, Michael Keaton; dir. John Schlesinger. Nightmare tenant seems bent on destroying couple's new home. Silly concept, good cast. 103m. (R) ss $92.98. CBS/Fox. ▶

Compiled by Steve Daly

Labels For Less

MGM/UA salutes past Academy Award winners for Best Picture and Best Actor/Actress with an "Oscar Winning Classics" promotion. $19.98 won't get you a statuette, but it will let you admire such movies as *Mildred Pierce, Moonstruck, Annie Hall, An American in Paris, The Story of Louis Pasteur, Sergeant York, Elmer Gantry, Raging Bull, Grand Hotel, The Apartment, In the Heat of the Night* and *Coming Home*.

Nelson's concurrent $19.98-per-title Oscar package, "Award Winners From Around the Globe," features Best Foreign Film winners *Two Women, Mon Oncle, Rashomon, Forbidden Games, The Seven Samurai* and *Fanny and Alexander*. The latter two are $29.98 double cassettes, and all titles are available either dubbed or with subtitles, except *Samurai* (subtitled only). American-made entries present the better bargain at $14.98, including *The Graduate, The Producers, The Lion in Winter, Carnal Knowledge* and *Blade Runner*.

Warner's lineup of "Thrillers to Die For," $19.98 each, offers newly reduced reissues of *The Bad Seed, Wait Until Dark, The Late Show, The Last of Sheila, Mike's Murder, The Young Philadelphians, Star 80* and *Appointment With Death*, plus previous-promotion veterans *Klute, Blue Velvet, Dial M for Murder, Frantic, Foreign Correspondent, Strangers on a Train* and *Stage Fright*. —SD

Patty McCormack in *The Bad Seed*.

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Quality Street
1937. B&W. Katharine Hepburn, Franchot Tone, Fay Bainter, Eric Blore; dir. George Stevens. Kate plays (and overplays) a Napoleonic-era spinster determined to revive an old flame. Adapted from James Barrie's whimsical play; best for fans of star and director. 84m. $19.98. Turner.

Richard Nixon Reflects: An *American Interests* Special
1990. Morton Kondracke hosts episode of public-TV foreign affairs series featuring candid conversation with the ex-president. 90m. $19.98. MPI.

Sylvia Scarlett
1935. B&W. Katharine Hepburn, Cary Grant, Brian Aherne, Edmund Gwenn; dir. George Cukor. Extremely odd comedy-adventure features Hepburn as an aspiring con artist who passes herself off as a man. It makes little sense, but there's much craft to admire. 94m. $19.98. Turner.

Tune In Tomorrow...
1990. Barbara Hershey, Keanu Reeves, Peter Falk, Elizabeth McGovern, Peter Gallagher; dir. Jon Amiel. Slovenly radio-soap writer (Falk) uses a young man's affair with his twice-divorced aunt as inspiration for lurid scripts. One of 1990's best movies, an endearing comedy keyed by utterly convincing characterizations. Based on Mario Vargas Llosa's novel *Aunt Julia and the Scriptwriter.* 90m. (PG-13) cc $92.99. HBO.

Twice Upon a Time
1983. Anim. With voices of Lorenzo Music, Paul Frees; exec. pr. George Lucas; co-wr./dir. John Korty, Charles Swenson. Delightful children's fable, animated in a cut-out style called "lumage," about an evil factory owner who wants to flood the world with nightmares. Fast-paced and witty, this overlooked gem was barely released in theaters. 75m. (PG) ss cc $59.95 LV $34.98. Warner.

COMEDY

Buried Alive
1990. Tim Matheson, Jennifer Jason Leigh, Hoyt Axton, William Atherton; dir. Frank Darabont. Black comedy about philandering wife determined to escape dreary small-town existence. 93m. (PG-13) St V only. $79.95. MCA/Universal.

continued on page 63

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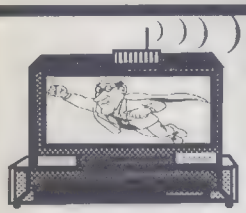

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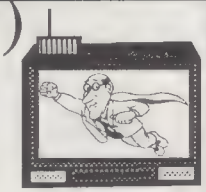

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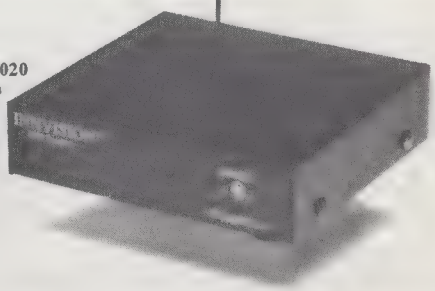

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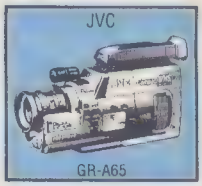
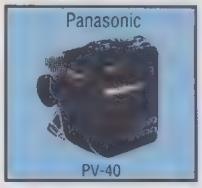

JVC
GR-A65

Canon
H-850

Canon
E08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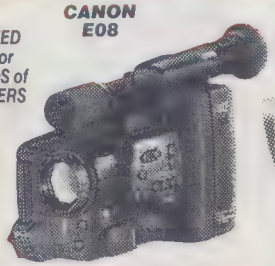

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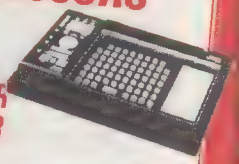

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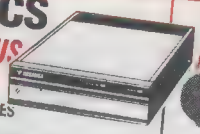

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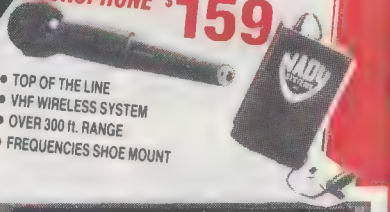

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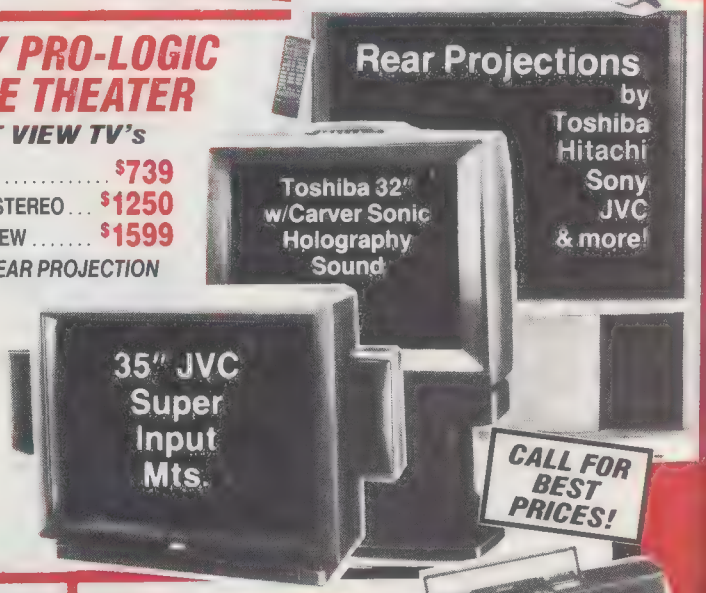

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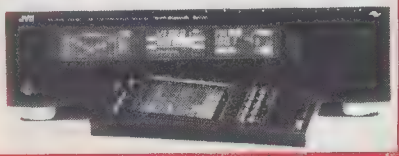

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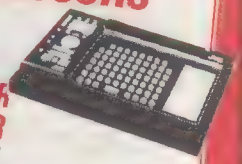

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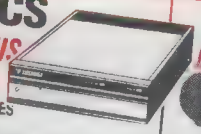

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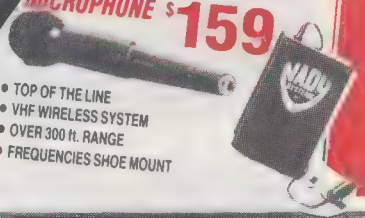

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Funny About Love
1990. Gene Wilder, Christine Lahti, Mary Stuart Masterson; dir. Leonard Nimoy. Couple desperate to have a child. 101m. (PG-13) ss cc $92.95. Paramount.

Goodnight, Michelangelo
1989. Lina Sastri, Kim Cattrall, Giancarlo Giannini; wr./dir. Carlo Liconti. Sentimental portrait of an Italian family, seen through the eyes of a young boy. 91m. (R) $89.98. Shapiro/Glickenhaus.

Romance in Manhattan
1934. B&W. Ginger Rogers, Francis Lederer, Arthur Hohl; dir. Stephen Roberts. Chorus girl helps a Czech immigrant find work. 78m. $19.98. Turner.

The Tip Off
1931. B&W. Eddie Quillan, Robert Armstrong, Ginger Rogers; dir. Albert Rogell. Boxer protects friend unwittingly involved with gangster's moll. 75m. $19.98. Turner.

DRAMA

After the Shock
1990 TVM. Yaphet Kotto, Rue McClanahan, Jack Scalia; wr./pr./dir. Gary Sherman. San Franciscans in wake of '89 earthquake. 92m. (PG) St V $79.95 B $29.95. Paramount.

Bridge to Silence
1989 TVM. Marlee Matlin, Lee Remick, Michael O'Keefe, Josef Sommer; dir. Karen Arthur. Interfering mother tries to wrest care of grandchild from her her deaf, widowed daughter. 95m. (NR) cc $59.95. Fries.

Diving In
1990. Burt Young, Matt Adler, Kristy Swanson, Matt Lattanzi; dir. Strathford Hamilton. Olympic springboard hopeful with a fear of heights. 92m. (PG-13) ss cc $89.95. Paramount.

Tender Comrade
1943. B&W. Ginger Rogers, Robert Ryan; dir. Edward Dmytryk. With their husbands away at the front, women welders find solace in each others' company. 102m. $19.98. Turner.

White Hunter, Black Heart
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ACTION

Bloodfist II
1991. Don Wilson, Maurice Smith, Timothy Baker; pr. Roger Corman; dir. Andy Blumenthal. Kickboxer, retired after killing a man in the ring, falls into an island trap. 85m. (R) $89.98. MGM/UA.

Death Warrant
1990. Jean-Claude Van Damme, Robert Guillaume, Cynthia Gibb, George Dickerson; dir. Deran Sarafian. Schwarzenegger wannabe Van Damme in another martial-arts no-brainer; here he's an undercover inmate investigating penitentiary murders. 111m. (R) ss cc $92.98 LD $24.98. MGM/UA.

The Return of Superfly
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SnakeEater II: The Drug Buster
1990. Lorenzo Lamas, Michele Scarabelli, Larry B. Scott; dir. George Erschbamer. Ex-commando battles dealers selling poisoned drugs to kids. 93m. (R) cc V priced for rental B $29.95. Paramount.

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Dial M for Murder
1954. Ray Milland, Grace Kelly; dir. Alfred Hitchcock. Suspense. 105m. $34.98. Warner.

Dr. Jekyll & Mr. Hyde
1932. B&W. Fredric March, Miriam Hopkins. Horror. Restored version. 97m. $34.98. MGM/UA.

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1979. Frank Langella, Laurence Olivier. Horror. Includes trailer. 109m. (R) ss dig. let. $34.98. MCA/Universal.

Foreign Correspondent
1940. B&W. Joel McCrea; dir. Alfred Hitchcock. Suspense. 119m. 3 sides. $39.98. Warner.

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1936. B&W. Spencer Tracy, Myrna Loy. Comedy. 99m. $34.98. MGM/UA.

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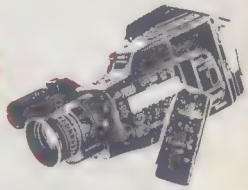

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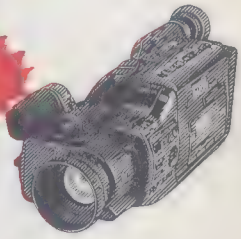

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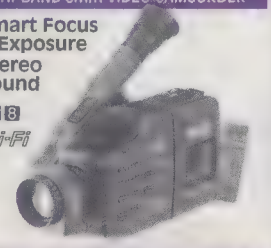

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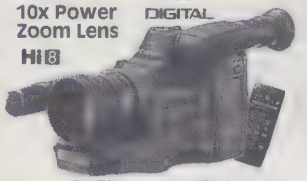

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PALMCORDER

continued from page 12

cord from the adapter and slide the power switch to either camera or play position. In camera position the basic controls are the run/pause under the right thumb, wide-angle and tele buttons on the top surface and the buttons on the left for fade, title and EIS. The memory button creates superimposed titles.

There are eight colors available in normal or reverse mode, and titles may be wiped up or down, or scrolled from the bottom. You may also imprint date or time and date (but not time only). Advanced users may miss options like backlight control, manual zoom, direct adjustment of manual focus and audio/video inputs.

The PV-40 may be used as the player for editing, but the lack of a synchro edit terminal may reduce the accuracy of edit points. One noteworthy feature is the refresh mode on the AC adapter charger. This drains the battery completely before recharging it, to achieve a full charge even when the battery is not drained completely in normal use. Refresh charging takes about ten hours compared to two hours for standard charging. Like most current AC adapters, it accepts voltages from 110 to 240 at 50/60 Hertz, so transformers are not normally needed overseas but plug adapters might be required. Ease of operation is very good.

Performance. The PV-40 delivers 240 to 250 lines of horizontal resolution with an unweighted video signal-to-noise ratio of 35.8 decibels at SP and 35.6 dB at SLP. The weighted video S/N is 44.4 dB at SP and 43.6 dB at SLP, while the chroma AM S/N is 39.8 dB at SP and 38.6 dB at SLP, and the chroma PM S/N is 34.9 dB at both SP and SLP. The camera is rated for a low light sensitivity of five lux. We measured a light requirement of 7.8 lux for 50 IRE units.

The EIS effectively reduces the jiggle of handheld shots, especially those made holding the camera with only one hand. There is a penalty—with EIS, the effective shutter speed is 1/100-second, so more light is required to make an acceptable image and the EIS is not usable in low light. Picture quality is good to very good compared to standard VHS and VHS-C camcorders.

The frequency response of the mono linear audio track is 100 Hz to 9 kHz at SP and 100 Hz to 4 kHz at SLP with an audio S/N of 42.2 dB and a total harmonic distortion of 1.1 percent. This is average to good for mono linear track VHS recordings.

Conclusion. The Panasonic PV-40 produces good to very good pictures, but its EIS system puts it a notch above its competitors, especially for those who like to shoot with one hand. It is also very useful for shooting from a moving vehicle. Audio quality is average to good and ease of operation is very good. Overall performance is very good. The feature package offers much for in-camera production. We recommend it for those who want a hassle-free camcorder ■

CAMCORDER

continued from page 43

automatic mode except focus, which is determined by the switch position. If a cassette is already inside, the user only has to frame the shot and push run/pause. The BLC is a hold-down control used when a background is lighter than a subject. The single high shutter speed captures blur-free still frames, but should only be used when there is ample light.

The three title buttons are numbered for the correct operating sequence. Memorize the title/graphic, choose the color, and press the insert button to superimpose. The title remains in memory until it is replaced by another. Edit search moves back and forth through the tape for in-camera editing. Setting the time and date is unusual only because the date/time button doubles as a setting control. Playback mode is equally simple. Operational ease is very good.

Performance. The 152 delivers a horizontal resolution of 240 to 250 lines with an unweighted video signal-to-noise ratio of 41.2 dB. The weighted video S/N is 49.4 dB, while the chroma AM S/N is 34.4 dB and the chroma PM S/N is 33.8 dB. The resolution and video signal-to-noise ratios are good, but those for chroma AM and PM S/N are just fair. Low-light sensitivity is 5.1 lux for 50 IRE. Picture quality is good to average for 8mm camcorders.

The audio frequency response of the mono AFM track is 50 hertz to 12.5 kilohertz, +0.4/-3 dB, -6.3 dB at 20 Hz, -10.2 dB at 20 kHz. The audio S/N is 69.1 dB, and the total harmonic distortion is 0.4 percent. Audio quality is average.

Conclusion. The Realistic 152 offers a good to average picture, average audio quality and very good ease of operation for good overall performance. Its suggested price is $899 and it is available by mail or through Radio Shack outlets. Most, if not all, Radio Shack products go on sale periodically. It is a competitive value that's widely accessible and supported by a wide service network. ■

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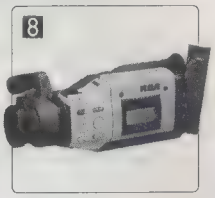
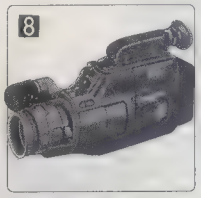

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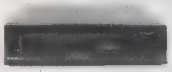

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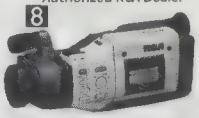

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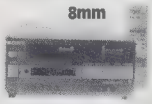

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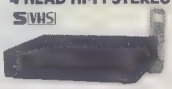

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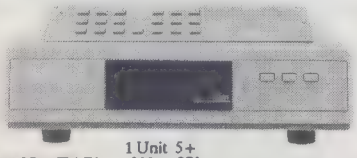

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10 YEARS AGO IN VIDEO MAGAZINE

April 1981

"Sony is marketing the Beta-Stack, a cassette changer to be used with the Betamax. The Beta-Stack costs $180 to $200 and is able to program 20 hours (that's four cassettes) of different channels and events over a two-week period. Now you can go on vacation...Just as 1980 was the year the movie studios unlocked their vaults to home video sale, it looks as if 1981 will be the year they all get into rentals...RCA has 100 initial titles available for its CED (videodisc) system, ranging in list price from $14.98 to $27.98...RCA left off some deluxe touches, such as stereo sound and true still-frame, that many *VIDEO* readers would like to have. But RCA was aiming less at us than at the mass market of TV watchers...We're rooting for the LaserDisc, but suspect that CED will be the victor...The emergence of a new pay-TV supplier, Premiere, to challenge Home Box Office (HBO) and Showtime, among others, has provided audio/videophiles with another chance to improve home video sound—with stereo...Monitor/receivers—the ones with direct video and audio jacks as well as the usual RF antenna inputs—used to be a rarity in all but audio/visual circles. Now some are creeping into home markets...We expect all but the cheapest home TV sets—and perhaps even the cheapest—to have video and audio input jacks (over the next year or three)...Does the video industry really need copyguard? Copyguard. Videoguard, Stop-Copy, Copyguard 2—by whatever name or description...software makers continue to refine their techniques, searching for the unbeatable "perfect" copyguard, which they regard as the Holy Grail of home video...Until now, the only label providing programs for the LV optical videodisc has been MCA DiscoVision. But now programs will appear under other labels." ■

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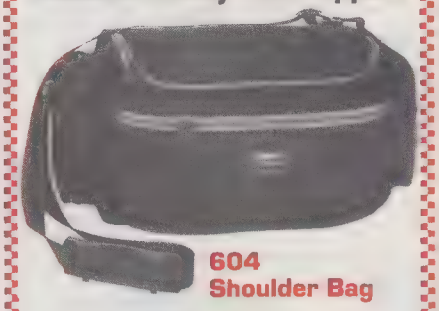

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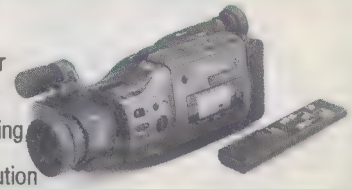

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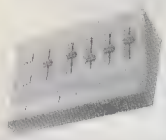

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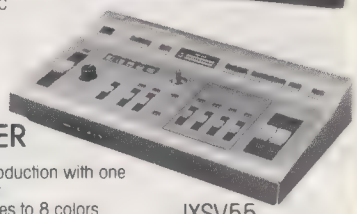

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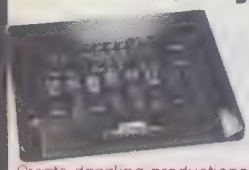

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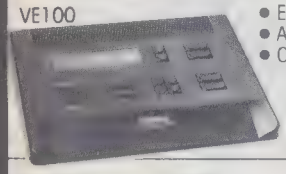
VE100



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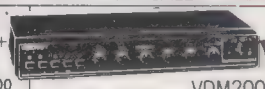

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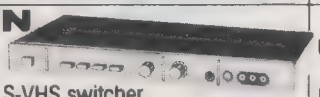

AVS20

Audio/Video S-VHS switcher with audio mixer SALE $99.95

The ultimate A/V selector lets you hook up your whole system for monitoring and/or dubbing
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Plus! Audio mix control for adding narration or music

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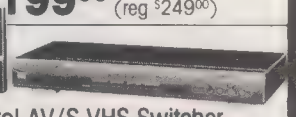
JVC



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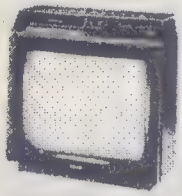

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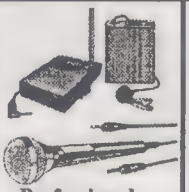

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- ☐ TV monitor/receiver
- ☐ Projection TV
- ☐ A/V system
- ☐ CD player, LV player, combi-player
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- ☐ Other audio equipment
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☐ VHS ☐ Beta ☐ 8mm ☐ Other

Are you currently a subscriber to VIDEO? ☐ Yes ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires June 20, 1991. V/4/91

VIDEO
Reader Service Card

Name_____
(please print)

Address_____

City_____ State_____ Zip_____

Telephone Number (with Area Code)_____

Please check the video and video-related products you own.

- ☐ VCR
- ☐ TV monitor/receiver
- ☐ Projection TV
- ☐ A/V system
- ☐ CD player, LV player, combi-player
- ☐ Video camera/camcorder
- ☐ Other audio equipment
- ☐ Satellite dish

Please check the video and video-related products you plan to buy in the next 12 months.

- ☐ VCR
- ☐ TV monitor/receiver
- ☐ Projection TV
- ☐ A/V system
- ☐ CD player, LV player, combi-player
- ☐ Video camera/camcorder
- ☐ Other audio equipment
- ☐ Satellite dish

If you own prerecorded videotapes, please indicate their format.
☐ VHS ☐ Beta ☐ 8mm ☐ Other

Are you currently a subscriber to VIDEO? ☐ Yes ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
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106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires June 20, 1991. V/4/91

Panasonic®

Panasonic Camcorders
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PV610
PV645
PVS575

Panasonic VCR'S
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PV4024
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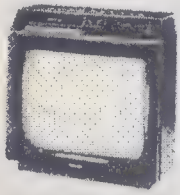
We stock Panasonic accessories



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VISA COD

IF IT'S A VIDEO.....
ACCESSORY
WE MOST LIKELY HAVE IT !!!

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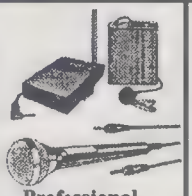
PRO Video TRIPODS



Professional WIRELESS MIKES

Camcorder Soft Carrying Cases

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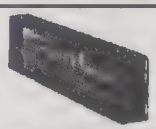

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RCA VCR'S	RCA CAMCORDERS
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VR500	CC415
VR520	CC510
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VR740HF	PRO820
	PRO850
	PRO880

GE CAMCORDERS	GE VCR'S
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CG697	VG4200
CG700	VG4202
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CANON A1 DIGITAL FEATURES: Hi-band 8mm video • Digital Signal Processor allows smooth dissolves & the creation of artistic enhancements to your video taping • Hi-FI Stereo • Digital Signal Processor also allows 2X close-ups & other special effects • 0.5 Lux digital low light capability (gain-up) • 10X Power Zoom • Wireless remote control • High Resolution 410,000 pixel image sensor • Plus many more features !

Other CANON Camcorders
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Plus we stock the Canon accessories for their products

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Boulder, CO 80329-8706

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VIDEO
Reader Service Department
P.O. Box 8706
Boulder, CO 80329-8706

The following pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

The entire section is perforated at the spine so that it can be removed.

To gain access to these pages, tear off the perforated outside edge.

Big, Busty Babes want Lovin'
Call for the real names and phone numbers of girls who want to meet you
1-900-568-2100
Adults over 18 only, $2 per minute
Swollen Sweeties Have Big Fun
Find out what they like
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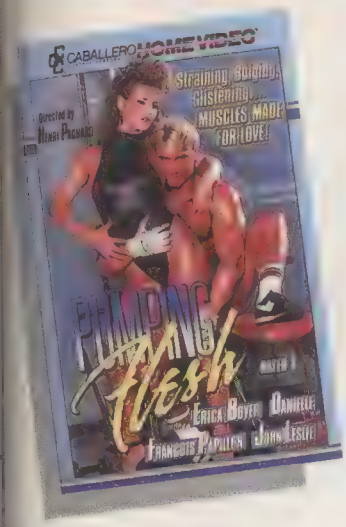
Adults over 18 only, $2 per minute

ALL FOUR CABALLERO CLASSICS JUST $19.99!



As part of a national advertising campaign to introduce you to our friendly, discreet and efficient video service we're making this unbeatable offer. For just $19.99 we will ship to you all four of the full-length videos you see in this ad. We repeat. All 4 video features will be sent to you for just $19.99! You'll receive **Erica Boyer in "Pumping Flesh," Brandy Alexandre in "Fantasy Girls," Alicia Monet and Ona Zee in "Phone Mates" and Sharon Kane in "Sextrology!" #8110**

PUMPING FLESH – Erica Boyer and Danielle star in this sweaty and steamy story directed by Henri Pachard. It's about a sexy, curvaceous X-Rated superstar who inherits a posh body-building club. She decides to make some outrageous changes but first things first – the horny manager has been dipping into more that just the till. His shorts are off more than on and it's time to show him who's the boss! You'll love the "workout" scenes as flesh pounds against flesh and the customers are never bored! Time Approximate 1 Hour 5 Minutes.

FANTASY GIRLS – Brandy Alexandre and Kathleen Gentry are the girls from "Bouncing Buns Escort Service." The job is simple...escort young, handsome, dateless males to events and show them a good time! Their first chore is to escort two wealthy Texas studs around Hollywood. The boys sexcapades take them to the sun and fun of Malibu Beach complete with hot, sexy and willing beach bunnies. Then it's on to a wild tour of Hollywood sex life when every mans dream becomes a reality! Great, great visuals! Time Approximate 1 Hour 2 Minutes.

Our **iron-clad guarantee** that comes with every purchase also applies to this special offer. It's simple. If you are not 100% delighted with your purchase just return it within 30 days for your money back. No questions asked! But we're sure that you will be more than pleased with each of the 4 sexy videos starring the hottest names in the business. Place your order today and we'll also include a specially selected "mystery gift" along with our brand new color catalog filled with more of the best buys in adult video – ABSOLUTELY FREE!

Please note: Due to the extremely unusual nature of this offer we reserve the right to return any order, unopened, after the first 5,000 sets have been sold.

PHONE MATES – Alicia Monet, Ona Zee and Megan Leigh are "dressed-for-excess"! It's about a corporate knockout (Alicia) and her band of merry studs. The job is to interview sultry girls for "Debbie's Sex Line." This is not your average job interview. The girls have to be well-educated and have to agree to some further "tutoring." The "positions" are readily filled and the "workday" never ends in this outrageous office! Time Approximate 1 Hour 3 Minutes.

© 1991 ULTRA CORPORATION, 354 North St., Milford, CT 06460

SEXTROLOGY – Sharon Kane, Krista Lane and Alica Monet are lusty followers of the zodiac! If you're into the stars this sexy video is just for you. Every erotic avenue opens up in this beautifully done Henri Pachard classic. Marcia follows every sign of the carnal zodiac. She may not be astrologically compatible with every sign but the sex is great! This one is sure to get a "rising sign" out of you! Time Approximate 1 Hour 2 Minutes.

ORDER TOLL FREE!

IN THE U.S. CALL 1-800-848-5872
IN CANADA CALL 1-800-363-8147

ULTRA CORPORATION, P.O. BOX 3812, MILFORD, CT 06460 DEPT. FVB3

Sirs. I have enclosed my check. M.O. Visa. M.C. information. Please rush me the 4 videos under a 30-DAY MONEY-BACK GUARANTEE (CT res. add sales tax.)

CANADIAN RESIDENTS: Available from Ultra Corp. 4944 Decarie Blvd. CP305 Montreal. Que H3X 3T6 please add 35% (includes GST) plus $4.00M & H to prices shown. All orders shipped duty-free from within Canada (Que Residents add 9% sales tax)

NOTICE: I declare that I am an adult, 21 years of age or over (19 years of age or over for Canadian residents). I am purchasing these for my private use in my own home and will not sell the material or furnish it to minors.

Signature _____
Mr. Mrs. Miss Ms. _____
Address _____
City _____ State ____ Zip _____
Phone # in case we have a question about your order _____ phone #
☐ MC ☐ Visa Exp. date _____
Account # _____
Bank or Org. issuing card _____

NOTE AVAILABLE IN VHS ONLY

Video Total $19.99
CT State Tax _____
P & H $3.00
Total Enc. $ _____

#8110

Void where prohibited by law.

LOLA LOVES IT!

...SO DO SUSAN, JANE, ALEXIS, WANDA, JENNIFER, DOROTHY AND LINDA

1-900 535-LOLA
5 6 5 2

FOR STRICTLY ADULT CONVERSATION!
1 TO 1 PERSONAL CONTACTS! 24 HOURS A DAY.

Just $2 a minute. For adults over 18.
For additional information, circle No. 2 on Reader Service Card.

WOMEN IN JAIL

Seek Boyfriends and Husbands

Introducing America's most exciting dateline for women who will soon be released from jail-and men who want to meet them! They're young and attractive. They're sorry for what they've done. And they haven't been with a man in a long, long time. Can you help them out? Do you want to meet a woman who will really appreciate being with you?

CALL NOW 1-900-535-JAIL
5 2 4 5

THEY'RE GETTING OUT SOON AND THEY NEED YOUR COMPANY.

$2 a minute ADULTS ONLY

Can You Keep A Secret?
LISTEN IN ON WOMEN'S SECRETS!

WOMEN'S SECRET FANTASIES
1-900-230-0900

WOMEN'S SECRET OBSESSIONS
1-900-246-8899

WOMEN'S PRIVATE CONFESSIONS
1-900-568-6600

PLUS, NOW FIND OUT WHY WOMEN CHEAT
1-900-246-6900

All Calls just $2 a minute. Adults Only.
For additional information, circle No. 89 on Reader Service Card.

100 VIDEOSTARS

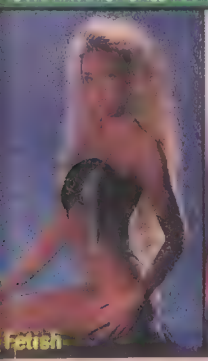
AS LOW AS **19¢**

ch Minute tape is loaded with gorgeous starlets engaged in totally explicit uncensored sex -You won't Believe your eyes! Guaranteed: Each video is guaranteed to contain the exact stars of your choosing recorded in high resolution, HQ Video in totally uncensored full length hardcore sex scenes.

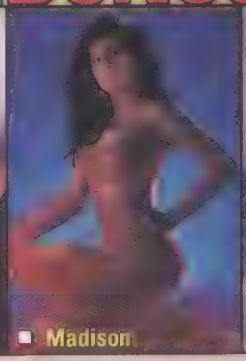
E'RE LOOKING FOR NEW CUSTOMERS

E'RE CONVINCED THAT ONCE YOU SEE THE GREAT PRODUCTS WE HAVE FOR SALE YOU'LL ORDER AGAIN AND AGAIN

BONUS When buying all 100 videos you'll receive 10 Hardcore magazines absolutely FREE!

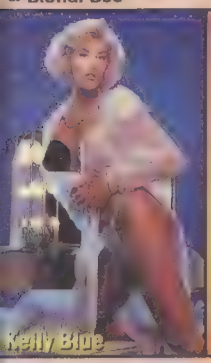

Fetish

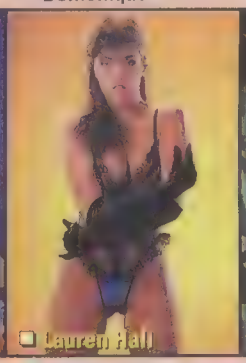
Purple Passion


Madison

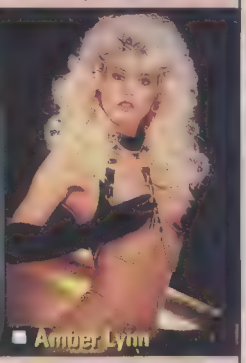
Stephanie Adams

- Nina Hartley
- Cara Lott
- Fefe Bardot
- Raven
- Delilah
- Tori Wells
- Jacqueline
- Cameo
- Penny Morgan
- Lynn Lemay
- Blondi Bee
- Krisstarah Knight
- Tammy Reynolds
- Suzanne St. Lorraine
- Nikki Randall
- Aurora
- Ebony Ayes
- Kitty Luv
- Stephanie Rage
- Janette Littledove
- Iesha
- Domonique
- Kimi Gee
- Sharon Mitchell
- Dusty Rose
- Charlotte Leigh
- Talia Geneau
- Tianna
- Kari Foxx
- Tanya Sweet
- Cassie Nova
- Samantha Strong
- Stacey Bell
- Rachel Ashley
- Stacey Lords
- Buffy Davis
- April O'Toole
- Nina DePonca
- Tiara
- Tabbetha Stevens
- Sukoya
- Vanity
- Trinity Loren
- Tracy Adams

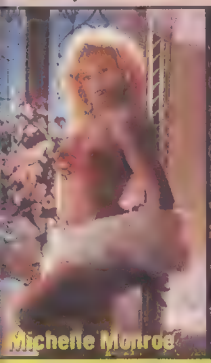

Kelly Blue


Lauren Hall

Barbara Dare


Amber Lynn

- Kimberly Kane
- Erica Boyer
- Angela Baron
- Megan Leigh
- Para-Dice
- Heather Torso
- Nikki Knights
- Bridgette Blue
- Ona Zee
- Satina
- Bunny Bleu
- Heather Sinclaire
- Renee Foxxe
- Paulina Downs
- Tonisha Mills
- Honey Rose
- Suzi Bartlett
- Lisa Perry
- Brianna Marie
- Ashley Dunn
- Sidney LaBaene
- Rebekka Frances
- Mandi Wine
- Tamara Lee
- Busty Bell
- Keisha
- Susan Vegas
- Lauren Brice
- Taija Rae
- Jeannie Pepper
- Kathleen Gentry
- Sasha Strange
- Jade East
- Christy Canyon
- Eva Allen
- Dana Lynn
- Sharon Kane
- Alexandria Quinn
- Dae Sha
- Lois Ayres
- Danielle
- Lauryl Canyon
- Rhonda Leigh
- Angel Kelly


Michelle Monroe

Aja

Sabrina

Carol Cummings

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I enclose $_____ as Payment in full
Send COD I enclose extra as deposit
Add for Guaranteed Delivery Insurance
Canadians remit in US funds add $3
VHS format only

OUR FANTASTIC PRICES

- ❑ Any 10 for $10
- ❑ Any 50 for $15
- ❑ All 100 & BONUS JUST $19

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- ❑ 10 Videos Add $3
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- ❑ 100 Videos & Mags Add $5

ALL MODELS ARE 18 YEARS AND OVER, ALL RECORDS ON FILE.

Name_____
Addr/Apt.#_____
City_____
State_____ Zip_____
Sign/Age/Date_____
❑ I am over 18 years and request this material.

BUXOM BABES ONLY 50¢ ea.

Jean Afrique

Viviana

Vol. #1 & Vol. #2 Vol. #1 & Vol. #2

Savannah

Kelly Blue

Vol. #1 & Vol. #2 Vol. #1 & Vol. #2

Tonisha Mills

Samantha Strong

Vol. #1 & Vol. #2 Vol. #1 & Vol. #2

NOT PICTURED

Keisha	Vol. #1 & Vol. #2
Medina	Vol. #1 & Vol. #2
Buffy Davis	Vol. #1 & Vol. #2
Betty Boobs	Vol. #1 & Vol. #2
Trinity Loren	Vol. #1 & Vol. #2
Tracey Adams	Vol. #1 & Vol. #2
Christy Canyon	Vol. #1 & Vol. #2
Tammy Reynolds	Vol. #1 & Vol. #2
Janette Littledove	Vol. #1 & Vol. #2

For your pleasure, we have captured fifteen buxom beauties in uncensored, explicit action with todays most dynamic XXX studs. Thirty minutes of tit action so hot it will melt your TV screen. You won't believe your eyes.

All models are 18 yrs. of age. Records on file.

FANTASTIC OFFER!!

Receive all thirty videos for the low, low price of $15.00 (only 50¢ each).

Canadians remit in U.S. funds only.
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❑ Send COD, I enclose $8 extra plus $4 P/H.
RUSH items indicated.
I've enclosed $_____ plus $4 P/H

PLEASE SPECIFY: ❑ VHS ❑ BETA

Send To: **VIDEO CHEST** Dept. H41
P.O. Box 5
Michigan City, IN 46360

Name_____
Address_____
City_____
St._____ Zip_____

No orders shipped without signature

Signature B/date

I am 19 yrs. old & request this material.

For additional information, circle No. 3 on Reader Service Card.

SUPERSTUDS

ON FILM 75¢

EACH IN QUANTITY

❑ BUCK ADAMS	❑ JIM PIKE	❑ BLAKE PALMER	❑ SHANE HUNTER	❑ MARC WALLACE	❑ PAUL THOMAS
❑ PETER NORTH	❑ BILLY DEE	❑ RON JEREMY	❑ JON DOUGH	❑ DARRYL EDWARDS	❑ JESSIE EASTERN
❑ SCOTT IRISH	❑ RAY VICTORY	❑ TROY TANIER	❑ CAL JAMMER	❑ BIFF MALIBU	❑ HANS MUELLER
❑ E.M BRADLEY	❑ DON FERNANDO	❑ TONY MONTANA	❑ DAVID SANDERS	❑ JOEY SILVERA	❑ JEFF STRYKER
❑ TOM BYRON	❑ FRANK JAMES	❑ T.T BOY	❑ RANDY SPEARS	❑ FRANCOISE PAPILLION	❑ DAMIEN CASHMERE
❑ SASHA GABOR	❑ STEVE DRAKE	❑ STEVE VEGAS	❑ JOHN HOLMES	❑ HARRY REEMS	❑ BUDDY LOVE
❑ DAN STEELE	❑ MIKE HORNER	❑ RANDY WEST	❑ CRAIG ROBERTS	❑ JOHNNY ANGEL	❑ GREG ROME

Why buy generic videos with dated stars, grainy pictures and dubbed sound from some of those California Scam outfits? Our videos are brand new with the exact stars that you choose in explicit, uncensored hard-core. Also, every 60 minute tape is recorded in super HQ High Resolution color, complete with sync sound and musical score. And with due respect to your privacy, every thing we ship to you is plainly wrapped without the slightest indication of its contents showing on the outside. *SO ORDER NOW!*

FREE VIDEO TAPE!!!!!
90 [redacted] SHOTS!
...THAT'S MORE THAN ONE PER MINUTE.
And we'll include it free when you order all 42 SUPERSTUDS Videos!

OUR SATISFACTION GUARANTEE:
You must be completely satisfied or send back for a prompt courteous credit toward future purchases.

PRICES:
- ❑ Any two for $10
- ❑ Any 12 for $15
- ❑ Any 23 for $25
- ❑ ALL 42 JUST $32

POSTAGE & HANDLING
- ❑ 1 TO 12 VIDEOS, ADD $2
- ❑ 23 VIDEOS ADD $3
- ❑ ALL 42 VIDEOS ADD $5

Send To:
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P.O. BOX 370
New Buffalo, MI 49117-0370

Rush Items indicated. I've enclosed $ _____ PLUS P/H
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....as payment in full. Canadians remit in US funds only.
No foreign COD's. Send COD, I enclosed $8 extra plus P/H
PLEASE SPECIFY: ❑ BETA ❑ VHS
❑ I am over 18 years of age and request this material
❑ Add $2 for insurance and First Class Handling.

NAME _____
ADDRESS/APT# _____
CITY _____
STATE/ZIP _____
SIGN _____
AGE/B-DATE _____

For additional information, circle No. 4 on Reader Service Card.

TOTALLY AMATEUR VIDEOS

AS LOW A[illegible] 49¢ Ea[illegible] in q[illegible]

Ever wonder what nasty things your neighbors do behind closed doors! Here's your chance to look in on the private sex acts performed by real people in their own homes. 30 nasty episodes to choose from.

❑ Picture This	❑ In Training
❑ Secrets	❑ Couples
❑ Night Games	❑ Nothing To Hide
❑ Swingers	❑ Beginners
❑ Between Friends	❑ Private Lives
❑ Sex Talk	❑ Lust Triangle
❑ Private Parts	❑ Pillow Talk
❑ Nasty Neighbors	❑ Out Of Control
❑ Partners	❑ Lusty Lifestyles
❑ Neighbors In Heat	❑ Teach Me
❑ Down Under	❑ Sex Meltdown
❑ Show Biz	❑ Starter Set
❑ Girl Next Door #2	❑ Double Features
❑ Fun & Games	❑ Behind It All
❑ You're It	❑ You & Me

OUR LOW PRICES:
❑ Ten for $7 ❑ Twenty for $12
❑ All Thirty for $14.70

POSTAGE / HANDLING
❑ Ten add $3 ❑ Twenty add $4
❑ All Thirty add $5

Send entire ad & remittance to:
REAL VIDEOS
P.O. Box M877 H41
Gary, IN 46401-0877

RUSH the items indicated, I've enclosed $_____including P/H
❑ MONEY ORDER
❑ CHECK as payment in full
❑ COD Add $8
Canadians remit in US funds.
No foreign COD's
Please specify: ❑ VHS ❑ BETA

Name_____
Address_____
City_____ St._____ Zip_____
No orders shipped without signature

Signature Age/B-date

I am 19 yrs. or older & request this material.
All models are 18 yrs. or older. Records on file.

ADULT ACTION

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Lovely Ladies-they're ready for dates and they're ready for mates. For Friendship, Romance and Adult Fun. Call Now!

JUST $2 A MINUTE

ADULTS ONLY

I'M WAITING

ADULT PLEASURES

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4 3 2 8

The Love Talk Line Where Ladies Tell All!

Adults Only Please. Only $2 a minute.

AFTERNOON DELIGHT

SOFT TOUCH

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The specially curved head is angled to point unerringly at the Grafenburg Spot! Made of flexible latex & multi-speed. Powered by 2 AA batteries (not included). Explicit photo instructions included. Reg. $24.95. **Now only $9.95!!**

COMPLETE MANUAL OF SEXUAL POSITIONS

A full chapter about the G-Spot (and how to find it!) 160 big pages, over 200 hot color and B&W photos of sex techniques for couples and threesomes. Was $14.95; **NOW $6.95.**

SPECIAL OFFER, SAVE $2.00! Get both — the fabulous G-Spot Massager AND The Complete Manual of Sexual Positions — for just **$14.95!!**

CARESS

A vibrator made of latex so soft, so fleshlike, and so flexible you'll swear it's the real thing! Lightly textured, it yields to inner contours, plus, it's multi-speed. 7" long. Powered by 2 AA batteries (not included). $17.95. **Save $5! Now $12.95!**

FREE MYSTERY GIFT!
If you order right now you'll receive a FREE MYSTERY GIFT — sensuously yours from Adam & Eve! We can't tell you what it is — but we promise it will be something you'll love. It's yours free with any order!

Free 48-page color catalog with all orders!

Adam & Eve P.O. Box 900, Dept.VD14 Carrboro, N.C. 27510 6658

Please rush in plain package:

☐ #1419 The Love Tunnel $19.95
☐ #1952 Hot Rocket Launcher $19.95
☐ #1652 FREE Photo Book . p&h only . . . $ 2.00
☐ #6477 FREE XXX Sex Video . . . . p&h only . . . . . $ 4.95
☐ #2326 A&E Customers Tell All . . . . . $ 4.95
☐ #2450 Big Ten Inch $16.95
☐ #1355 G-Spot Massager . . . . . $ 9.95
☐ #3132 Complete Manual of Sexual Positions . . . . . $ 6.95
☐ #1458 G-Spot Massager & Complete Manual $14.95
☐ #6148 Caress $12.95
☐ #6658 FREE MYSTERY GIFT WITH ALL ORDERS

Name_____

Address_____

City_____ State_____ Zip_____

OVER 2,000,000 SATISFIED CUSTOMERS

For additional information, circle No. 10 on Reader Service Card.

"Special Talents"

Direct contact with real women who want to go live with you!

Discover their "special talents" for yourself. All real women—no actresses or operators! Call

1-900-646-7800

You must be over 21. $2 per minute.

Kate Knows What It Takes ... Teasing and Pleasing!

1-900 230-KISS

(THAT'S 1-900-230-5477)

Adults Only. $2 a minute

REASURE CHEST

1-900 30-LADY

(HAT'S 1-900-230-5239)

Ve've got what you ant! One on one ersonal contacts 4 hours a day!

a min. Adults only please.

ELAINE'S HOME NUMBERS HOTLINE 1-900-646-7900

Only Elaine gives you the real names and home phone numbers of luscious ladies who want to talk to you live!

All real ladies waiting for your call at home! Call now!

Over 18 only. $2 a min.

LONELY GIRLS

... Seek men for fun, dating, and more. Call now for names and home phone numbers of lonely girls who want to connect with you!

1-900 847-GIRL

(THAT'S 1-900 847-4475)

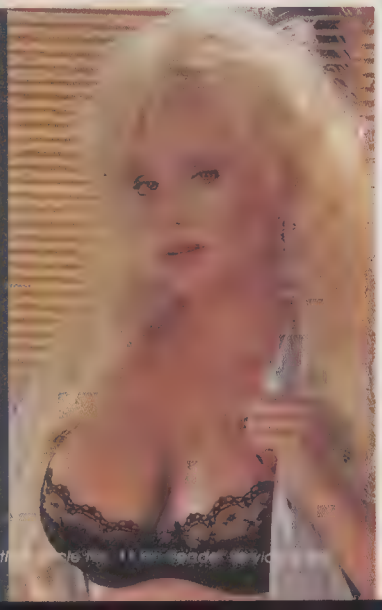
Over 18 only please. $2 a min.

BIG BIGGER BIGGEST!

1-900 386-4600

Find the really big ones on the MORE LINE! The MORE LINE — America's best one on one connections for adult talk and dating ladies who have MORE!

18 and over please. $2 per min.



For additional information, circle No. 77 on Reader Service Card.

FREE ADULT VIDEOS

We represent the midwest's largest manufacturers of genuine XXX adult videos, and quite frankly we are willing to give our product away in hopes of future business. Seeing is believing, and we're convinced once you see the great products we have to offer, you'll become a regular buying customer. This is a one time offer, one order per household please...so act now. Each video is recorded in high resolution SUPERVISION with digitally processed sound and guaranteed uncensored or your money back!

Send To: **FRONT ROW PICS** Dept. H41
P.O. BOX 10935 Merrillville, IN 46411
❑ YES! Send ALL 30 full-length videos-free!
I've enclosed $15 for P/H (50¢ each).
Canadians and Foreigners remit U.S. funds.
Sorry, no COD's ❑ BETA ❑ VHS

Name _____
Address _____
City _____ State _____
Zip _____ Sign (over 18) _____

FREE ADULT VIDEOS

We represent the midwest's largest manufacturers of genuine XXX adult videos, and quite frankly we're willing to give our product away in hopes of future business. Seeing is believing and we're convinced that once you see the great products we have to offer, you'll become a regular buying customer. This is a one-time offer, one order per household please... so act now! Each video is recorded in high resolution SUPERVISION® with digitally processed sound and guaranteed uncensored or your money back!!

Send To: **DEAL MAKERS Dept.** H41
P.O. Box "S" Michigan City In. 46360
❑ YES!! Send ALL 30 full-length videos - FREE!!
I enclose $15 for P/H (50¢ each). Canadians and Foreigners remit US funds. Sorry, no COD's ❑ BETA ❑ VHS

Name _____
Address _____
City _____ State _____
Zip _____ Sign (over 19) _____

FREE!

SAMPLE VIDEO

Why are we willing to send you a genuine hardcore sex video *FREE?* Because seeing is believing...and we are confident that once you've seen any of these great tapes, you'll become a regular customer. So, order now and start building your video library at prices below wholesale!

SUPERSTARS OF EROTICA 2 HOTTERS!

TWENTY CLASSIC
A must feast of the world's most sensual women! Twenty of the hottest & most beautiful ladies assembled in an orgy for sensual sex scenes with the most dynamic stars in their own features! Featuring the Wildcat, Eva Angelina, Ginger & Janette Littledove, Jeanna Fine, Chessy Carmen & Barbara Dare & the most sensational duo

❑ **#SMP 4** (Reg. $26.95)
[illegible]
JUST $9.95 (Refunded on next order).

ADULT VIDEO CATALOGS ON VIDEOTAPE

- ❑ [illegible] #VCT7 $2.95
- ❑ Video Catalog of the 45 new [illegible] #VCT8 $2.95
- ❑ Intimate & All Black Video [illegible] #VCT9 $2.95
- ❑ City & Sensual Video Catalog [illegible] #VCT10 $2.95
- ❑ Deluxe Video Catalog of the [illegible] #VCT11 $3.95 [illegible]

❑ FREE PRINTED CATALOG

See All Colors, Panels, Straps and [illegible] of [illegible] Rated Videos, Magazines & Sex Toys! Featuring Heavy Dyeing Sensations, Lowest Prices & Satisfaction Guaranteed!

MUST SIGN AUTHORIZATION BELOW FOR FREE CATALOG (No P/H for catalog)

CALL 1-800-874-8960 VISA

Send entire ad & remittance to: **LEISURE CONCEPTS 37 Dept.** H41
PO Box 10688 Merrillville, IN 46411

Please send the items marked above.
I enclose $_____ plus $4 P/H as payment in full.
In the form of ❑ Check ❑ Money Order
❑ **SPECIAL:** BUY #SMP4 AND #VCT7 on this ad and get **#VCT8** *FREE* **#VTSM1**
❑ **VHS** ❑ **BETA**

NAME _____
ADD _____
CITY _____
ST/ZIP _____
I am over 19 yrs. of age & request this material.

Signature _____ Birthdate _____

For additional information, circle No. 12 on Reader Service Card.

JUST RELEASED

132 VIDEOS

ONLY **25¢** EACH IN VOLUME

Every 60 minute tape is jammed with the greatest collection of studs and the hottest sex action on video! And we guarantee you will receive the exact titles listed below. No Substitutes! This offer comes with no strings attached or further obligations. We're convinced that once you see our great products and prices, you'll order again! And with due respect to your privacy everything we ship will be plainly packaged without the slightest indication of its contents on the outside.

Just so you can see the great products we have to offer!

- ❑ Love Muscle
- ❑ Stud Service
- ❑ Harry [redacted]
- ❑ Virgin [redacted]
- ❑ 69 Action
- ❑ Tom Byron
- ❑ All That Jizz
- ❑ Wild [redacted]
- ❑ F.M. Bradley
- ❑ Volcanic Loads
- ❑ Triple Play
- ❑ Dan T. Mann
- ❑ Stiffin Home
- ❑ [redacted] Off
- ❑ Scott Irish
- ❑ Hung Studs
- ❑ Ron Jeremy
- ❑ Tongue Lashing
- ❑ Peter Eaters
- ❑ Johnny Blackbone
- ❑ Heavy [redacted]
- ❑ Blake Palmer
- ❑ Its So Big
- ❑ Sasha Gabor
- ❑ Fill Her Up
- ❑ Quick Licks
- ❑ Peter North
- ❑ [redacted] Balls
- ❑ Inside Trading
- ❑ Frank James
- ❑ Close Shaves
- ❑ Skewered
- ❑ Tony Montana
- ❑ Sauna [redacted]
- ❑ Craig Roberts
- ❑ Wet All Over
- ❑ Buddy Love
- ❑ Ebony Lust
- ❑ Bulging Bluejeans
- ❑ Greg Rome
- ❑ Both Ways
- ❑ Ready & Able
- ❑ Steve Drake
- ❑ Jizz Bizz
- ❑ Muscle Men
- ❑ David Sanders
- ❑ A Few Good Men
- ❑ Pumping
- ❑ Troy Tanier
- ❑ Getting Off
- ❑ Hot Tub Heat
- ❑ Francois Papillion
- ❑ King [redacted]
- ❑ Oozing
- ❑ Marc Wallace
- ❑ Jumbo Jocks
- ❑ Rick Savage
- ❑ Mr. Stiff
- ❑ Herschel Savage
- ❑ Leaking Loins
- ❑ Lust Triangle
- ❑ Don Fernando
- ❑ Take Aim
- ❑ Meat Beat
- ❑ Ray Visor
- ❑ Rub Downs
- ❑ Rough Riders
- ❑ Johnny Angel
- ❑ Sweet [redacted]
- ❑ Lip Service
- ❑ Damian Hunter
- ❑ Bubble Bath
- ❑ [redacted] Housewives
- ❑ David Elliot
- ❑ Oil Check
- ❑ Beach Blanket Bang
- ❑ Rick Rivers
- ❑ Good Vibrations
- ❑ Stud Ranch
- ❑ Scott Apollo
- ❑ Adonis In Action
- ❑ Steve Hanna
- ❑ Lotion In Motion
- ❑ Damian Cashmere
- ❑ [redacted] & Hairy
- ❑ Hot Breath
- ❑ Buck Adams
- ❑ Nasty Dancing
- ❑ Dip Stick
- ❑ Jack Baker
- ❑ Ben Wah [redacted]
- ❑ Bod Squad
- ❑ Randy Paul
- ❑ Love Showers
- ❑ Nite Heat
- ❑ Jan Waters
- ❑ Getting Off
- ❑ Billy Dee
- ❑ Hot Bod's
- ❑ Sticky Stuff
- ❑ Jerry Hefner
- ❑ Slippery When Wet
- ❑ I Love It Hard
- ❑ Johnny Cool
- ❑ Spread It Wide
- ❑ Spurting Loads
- ❑ Baryl Edwards
- ❑ Hot Shots
- ❑ Tease Me
- ❑ Randy Paul
- ❑ Dark Meat
- ❑ [redacted] Button
- ❑ Harley Davis
- ❑ Organ Grinder
- ❑ Scorpio
- ❑ Drilling
- ❑ Jason Dean
- ❑ Skin Flutting
- ❑ Cream Dreams
- ❑ Ed LeFevre
- ❑ Sit On It
- ❑ My Turn
- ❑ Jessie Eastern
- ❑ Panty Raid
- ❑ Rocky DeLorenzo
- ❑ Touch of [redacted]
- ❑ Love Spells
- ❑ Chris Reed
- ❑ [redacted] Man
- ❑ Double Headers
- ❑ Don Gomez
- ❑ Group Grope

OUR FANTASTIC PRICES	POSTAGE & HANDLING	OUR MONEYBACK GUARANTEE
❑ ANY 15 ONLY $10 ❑ ANY 62 ONLY $25 ❑ ALL 132 JUST $33	❑ 15 VIDEOS ADD $3 ❑ 62 VIDEOS ADD $4 ❑ 132 VIDEOS ADD $5	We guarantee these videos to be brand new, no rentals, rejects or flaccid old films... just brand new recently released movies

ORDER ALL 132 VIDEOS & RECEIVE 90 CUMSHOT TAPE FREE!

SEND ENTIRE AD & REMITTANCE TO:
COUPLES ONLY VIDEOS Dept H41
P.O. Box 5460 Chicago, IL 60680-5460
RUSH items indicated, I Enclose $_____ plus P/H
❑ Checks ❑ Money Orders ❑ Cash as payment in full.
Canadians remit in US Funds-No Foreign COD's.
❑ Send COD, I Enclose $8 extra plus P/H
Please Specify: ❑ BETA ❑ VHS
❑ I AM OVER 19 YEARS AND REQUEST THIS MATERIAL
Signature_____

Name_____
Address?Apt.#_____
City_____
State/Zip_____
Age/B-Date_____

CHOOSE YOUR FAVORITE ALL-MALE VIDEO HUNK 98¢

These are the newest most famous adult film stars that have graced the pages of male magazines in recent months. Each one of these gorgeous males appears totally uncensored in explicit action with the most dynamic supermen in adult films today. Featuring couples, wild parties, every form of action to scorch the silver screen ever! And at less than the price of most rentals. Each tape is recorded in high resolution video full color with complete musical score shrink wrapped in their own boxes brand new from the factory! 60 minute tapes featuring hours & hours of pleasurable viewing. So join our more than 500,000 satisfied customers and start saving today!

❑ HARDCORE MAGAZINES
ALL COLOR • GLOSSY PAPER
ALL 15 TITLES ONLY $10

VDEO PRICES:	
❑ ANY ONE @ $6 ❑ ANY FIVE @ $10 ❑ ALL 15 ONLY $14.70	❑ $1 SUPER RUSH DELIVERY ❑ $1 100% DELIVERY INSURANCE

❑ SPECIAL DEAL
ALL 15 VIDEOS & ALL 15 MAGS ONLY $20
PLUS POSTAGE & HANDLING

OUR SATISFACTION GUARANTEE
You must be completely satisfied or send back for prompt and courteous credit toward future purchases

SEND ENTIRE AD TO ORDER
Send To: KING SALES Dept. H41
P.O. Box M877 Gary, IN 46401-0877
RUSH: Items indicated. I enclose $_____ & $4 P&H.
❑ Cash ❑ Money Order ❑ Check as payment in full.
Canadians remit in US Funds. No Foreign COD's.
❑ Send $8 COD plus $4 P&H
Please Specify: ❑ VHS or ❑ BETA

Name_____
Address_____ Apt#_____
City_____ State_____ Zip_____
Signature/Age/Date_____
I am over 19 years of age and request this material.

For additional information, circle No. 13 on Reader Service Card.

JOIN THE PARTY ON AMERICA'S HOTTEST...

WE'RE READY TO SATISFY YOU!

You've found it! America's hottest phone lines where the gals are always ready and waiting to take care of you! Experience captivating fantasy, live talk and adult fun. Plus, you'll get the real names and home phone numbers of warm, available women who want to meet you! Call Now!

HOT NUMBERS!

SIZZLING SECRETS
1-900-468-HIDE

(THAT'S 1-900-468-4433)
Housewives, Coeds, Teachers Confess Their Secret Sins

COED DATELINE
1-900-246-COED

(THAT'S 1-900-246-2633)
Get the real names and numbers of luscious ladies who want you for One-to-One Talk and In Person Meetings

REAL WOMEN
1-900-HOT-LUCK

(THAT'S 1-900-468-5825)
Some a little overweight, some a little older, but they need love, too! Connect with a lady who will really appreciate you!

FEMALE FANTASIES
1-900-246-NICE

(THAT'S 1-900-246-6423)
Have you ever wondered what women really think about? Now here are their most Private and Personal Fantasies!

ADULT ACTION
1-900-246-0800

Lovely Ladies - they're ready for dates and they're ready for mates. For Friendship, Romance *and* Adult Fun. Call Now!

All calls just $2 a minute. Adults Only

LINES FOR FANTASY ADULT FUN & DATING!

TRY THESE HOT NUMBERS

FEM CONFESSIONS
Real Gals Tell All
1-900
246-KISS
5477

PARTY GIRLS
Want Men For Dates
1-900
FUN-GIRL
386-4475

EAVESDROP
On Women's Private Dreams
1-900
230-8899

THE LACE LINE
For Loving Contacts
1-900
230-LACE
5223

Above Calls Just $2 a minute.
Adults Only.

For additional information, circle No. 15 on Reader Service Card.

HERE'S WHAT YOU'VE MISSED!

FOR SALE: **Sony Video projector FP-60.** Projects Beta, VHS or 8mm onto up to 5-foot screen. Original cost $4,000. Built-in Beta deck, amplifier and speaker. Great for club or home showings. $750. (305) 974-13

FOR SALE: **Panasonic camera** with color character generator. Titles as good as today's. Separate CG's but in 8 colors. Scrolls, fades, superimposes. $250.00/ b.o [illegible] 28-3264 nights, weekends.

FOR SALE: **JVC** S-VHS VCR **#HRS-5000, YAMAHA** digital **NEC** S-VHS **DS-8000,** FX VCR **#YV-1100d.** All perfect working condition. Best offers or tra[illegible] for Pan-[illegible]sonic Pro VCR. For more [illegible]ish, 2911 Bri[illegible]

FOR SALE: **Panasonic AG-1830** digital 5. VCR, $650.00 only six months old. **Panasonic AG-1950** editing VCR, $600.00. Both very good condition. ([illegible]) (nights/weekends).

FOR SALE: **Sony CCD-V8Afu camcorder.** 5 years old, excellent condition! All original accessories plus Sony hard carrying case. 100 hours total use! Call Scott ([illegible])

This is just a sampling of the hundreds of ads that have appeared in the first few issues of the VIDEO TRADER. Ads for equipment in all categories. Plus ads for great programming wanted or offered, services, video collectibles — virtually everything you could buy, sell or trade.

And as you can see, the TRADER gets results. Turn your last year's dream-come-true into someone else's object of desire. To get into the hunt, subscribe today and get $50 worth of free advertising. (We'll run your ads until your credit is used up or you write to tell us to stop.)

Mail subscription order and ad to: **VIDEO TRADER, 460 West 34th Street, New York, NY 10001**

ADVERTISING DEADLINE: All new ads, deletions and changes must be received by the 15th of the month preceding cover date (for July issue, deadline would be June 15). Ads received after deadline will be scheduled for the following issue.

✦ *TO ORDER YOUR VIDEO TRADER SUBSCRIPTION*

Yes, sign me up for a Charter Subscription to the VIDEO TRADER for only $15. I'll get 12 monthly issues plus $50.00 worth of free advertising reserved for me.

Name _____ (please print)

Address _____

City _____ State _____ Zip _____

❒ My payment of $15.00 is enclosed (payable to VIDEO Magazine)

APRIL

Get $50.00 FREE Advertising with Your Paid Subscription

✦ *TO PLACE YOUR VIDEO TRADER AD*

Please check your ad heading:

❒ FOR SALE ❒ WANTED ❒ OFFERED

Please check your ad category:

- ❒ CAMCORDERS ✦ CAMERAS
- ❒ VCRs
- ❒ PORTABLE VCRs
- ❒ EDITING GEAR
- ❒ VIDEODISC PLAYERS
- ❒ HOME THEATER
- ❒ ACCESSORIES
- ❒ COLLECTIBLES
- ❒ MISC. EQUIPMENT
- ❒ MOVIES
- ❒ TV SHOWS
- ❒ MUSIC
- ❒ HOW-TOs ✦ SPORTS
- ❒ MISC. PROGRAMMING
- ❒ SERVICES
- ❒ BUSINESS OPPORTUNITIES
- ❒ MISCELLANY

Phone Number: ( ) _____

Please PRINT or TYPE your ad legibly below.

_____

Rates: Up to 15 words, $5.00; each additional word, 25 cents. Phone number counts as one word. If you prefer name and address, name counts as one word, address counts as one word, city/state/zip counts as one word. Phone will be used unless otherwise instructed.

TOTAL WORD COUNT: _____

For longer, or additional, ads, attach sheet of paper; same rates.

ABE'S OF MAINE

CAMERAS AND ELECTRONICS
1957-61 CONEY ISLAND AVE BROOKLYN, NY 11223

Prices valid until April 30, 1991

TO ORDER IN NY & OUT-OF-STATE CALL TOLL FREE
1-800-535-ABES
1-800-227-0400

C.O.D. Ask about our Overnight Delivery!

ORIGINALLY FROM OLD ORCHARD BEACH, MAINE

NO TAX WHEN SHIPPED OUT OF NEW YORK

For Customer Service Shipping Dept. Call 10:30AM-5PM
1-718-645-1878

NO TAX WHEN SHIPPED OUT OF N.Y.

OPEN SUNDAY!
10:00 AM - 7:00 PM
OPEN: Mon-Thurs 9:30AM-8:00PM
Fri. 9:30AM-6:30PM Sun 10AM-7PM
CLOSED SATURDAY

FAX NUMBER:
1-718-382-8596

FOR INFORMATION CALL:
1-718-645-0900

NO SURCHARGE ON CREDIT CARDS!

SATISFACTION, LOW PRICES & EXCELLENT SERVICE GUARANTEED!

NO TAX WHEN SHIPPED OUT OF NY!

PANASONIC CAMCORDERS

PV-520	$579.99
PV-610	614.99
PV-660	1049.99
PV-645	799.99
PV-602	529.99
PV-604	599.99
PV-530	849.99
PV-535	CALL!
PV-S540	1049.99
PV-S550	CALL!
PV-S575	1649.99
PV-10	569.99
PV-20	669.99
PV-40	899.99
PV-122	549.99
PV-S140	749.99
PV-S160	999.99
AG-450	1349.99

PANASONIC VCRS

PV-2004	189.99
PV-2012	209.99
PV-4010	219.99
PV-4020	229.99
PV-4024	269.99
PV-4060	299.99
PV-4066	389.99
PV-4070	579.99
PV-S4080	554.99
PV-S4990	1149.99

PIONEER LASER DISC

CLD-3080	799.99
CLD-2080	499.99
CLD-1080	339.99
CLD-980	279.99
CLD-870	249.99

PIONEER CD's

PD-M430	139.99
PD-M435	159.99
PD-M530	169.99
PD-M630	229.99
PD-M730	309.99
PD-4500	94.99
PD-4550	109.99
PD-5500	124.99
PD-6500	189.99
PD-7500	229.99
PD-8500	329.99

PIONEER RECEIVERS

VSX-D1S	749.99
VSX-9700	559.99
VSX-5700	379.99
VSX-5600	339.99
VSX-4700	334.99
VSX-4600	299.99
VSX-3700	234.99
VSX-3600	229.99
NEW! SX-2900	199.99
NEW! SX-2800	159.99
NEW! SX-1900	139.99

PIONEER CASSETTE DECKS

CT-M6R	244.99
CT-M5R	214.99
CT-W830R	264.99
CT-W630R	189.99
CT-W530R	139.99

SONY CAMCORDERS

TR-4	$569.99
TR-6	649.99
TR-7	769.99
CCD-F33	549.99
CCD-F55	649.99
CCD-F77	769.99
CCD-V99	899.99
CCD-V101	999.99
CCD-V5000	CALL!
CCD-SP-7	849.99
CCD-SP-9	889.99

SONY VCRS

VHS

SLV-272	239.99
SLV-353	259.99
SLV-373	269.99
SLV-575	369.99
SLV-676	439.99
SLV-757	599.99
NEW! SLV-R5	749.99

8MM

EV-C3	309.99
NEW! EV-S550	529.99
EV-S900	1449.99
GV-9	739.99
GV-200	759.99
GV-300	879.99
EVDT1	729.99

BETA

SLS-600	259.99
SL-HF360	CALL!
SL-860D	569.99
SL-HF870D	689.99

HITACHI CAMCORDERS

VM-1350A - VHS	579.99
VM-3300A - VHS	669.99
VM-5350A - VHS	749.99
VM-S8200 - VHS	1029.99
VMC-C1A - VHS-C	599.99
VM-E10A - 8MM	629.99
VM-E15A - 8MM	649.99
VM-H18A - 8MM	999.99

HITACHI VCRS

VT-M121A 2 HEAD	189.99
VT-M141A 2 HEAD	199.99
VT-M231A 4 HEAD	209.99
VT-M241A 4 HEAD	219.99
VT-M137A 5 HEAD	229.99
VT-F330A HI FI	299.99
VT-F441A HI FI	309.99
VT-F445A HI FI	349.99
VT-F540A HI FI	409.99
VT-S730A SUPER 7 HD	699.99
VT-LC50A	1049.99

SPECIAL CLOSEOUT DEAL!

SIGMA 3X Super Tele Converter VT-3

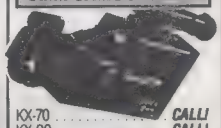
High Resolution, Sharp Optics, Fits all Camcorders

Reg. $209.99
$99.99

NIKON 8MM CAMCORDERS

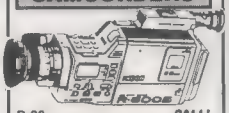
VN-300	CALL!
VN-500	CALL!
VN-960	CALL!

KYOCERA 8MM CAMCORDERS



KX-70	CALL!
KX-90	CALL!
KD-H150	CALL!

RICOH 8MM CAMCORDERS



R-66	CALL!
R-86S	CALL!
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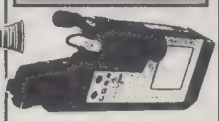

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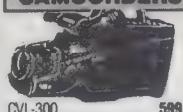

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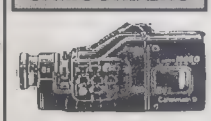

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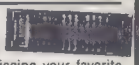

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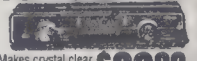

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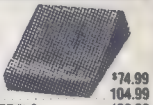

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ROULETTE

continued from page 44

and Tandy previewed a new Digital Compact Cassette format scheduled to reach stores in 1992. Philips developed the format with help from Matsushita, and while DCC cassettes are configured somewhat differently than standard audiocassettes, they're the same size. The decks that play and record them will also accept the millions of analog cassettes already in people's hands.

Laserdiscs swam further into the mainstream as three more manufacturers—Hitachi, Carver and Samsung—offered their first combi players, while Mitsubishi introduced a sophisticated new top-of-the-line model with such features as two-sided playing and a jog/shuttle dial on the remote.

To get the most out of recent audio improvements, RCA is adding a line of big-screen TV sets that incorporate the Hughes Sound Retrieval System, which first appeared in Sony TV sets a couple of years ago. The system uses microchip-based circuitry to add dimensionality without increasing speaker size or requiring external units. The SRS-equipped TV sets range from 27 to 52 inches.

Among the other highlights at CES:

- Hitachi added a built-in graphics display to one new camcorder. The so-called "ROM titler" lets users insert any of 24 already drawn images, ranging from an animated birthday cake to a closing theater curtain, to works in progress. Hitachi added it to the Compact VHS VM-C2A, which preserves the twist-and-shoot operation that made its predecessor one of last year's most innovative camcorders.
- Sharp showed off a very impressive HDTV projector using LCD technology to throw a bright 100-inch image—and said it will introduce a handheld 8.4-inch flat LCD set in 1992.
- Aiwa displayed a DAT deck able to record still pictures as well as digital audio. The Still Video DAT accepts images from conventional video sources and sends video signals to TV sets, still image printers and the like. Aiwa rates the video output at 450 lines of horizontal resolution.
- Toshiba showed a prototype video system for cars with a four-inch LCD color monitor that pops out of the dashboard, while Blaupunkt and Pioneer displayed car navigation systems using CD-ROMs. ■

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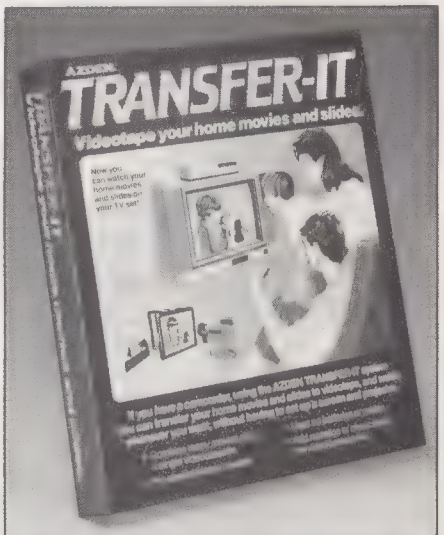

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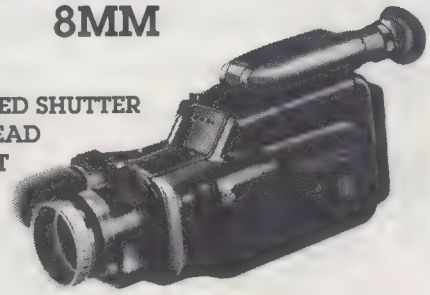

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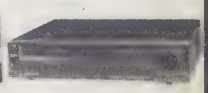

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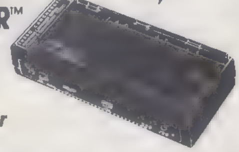

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Advanced Camcorder Battery Charger and Reconditioner
Turbo Camcharger not only charges but also reconditions batteries to eliminate the memory buildup that occurs in nicd batteries used by camcorders. "Memory build-up" prevents your battery causing it to go dead in a short period of time. By using Turbo Camcharger, you will increase the life of your batteries. It's that simple.
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UNDERNEATH FLIP-UP COVER:

SET IT ONCE Our easy one time setting allows VCR Plus+ to work with all VCR's and Cable Boxes featuring wireless remote controls.

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PV-M429 .. 999.00 PV-M2049 639.00
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RCA
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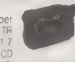

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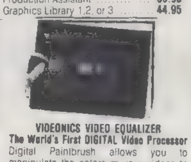

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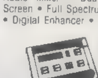

VE-100

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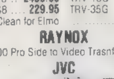
JVC



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FUTURE VIDEO
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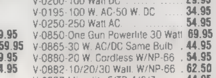

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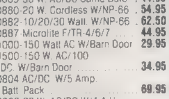

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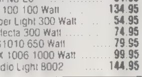

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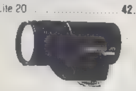

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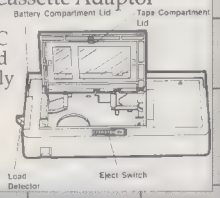

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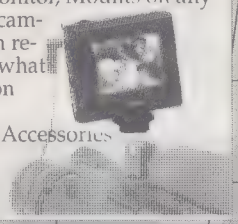

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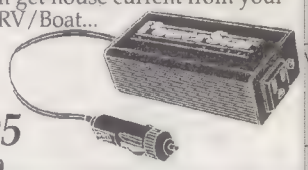

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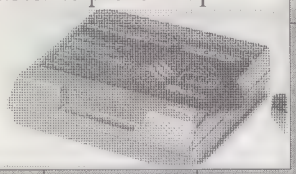

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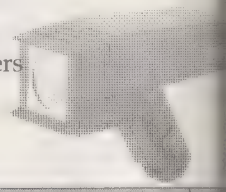

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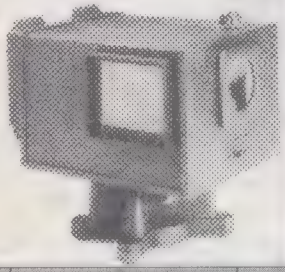

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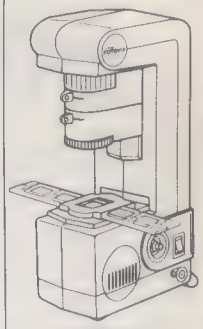

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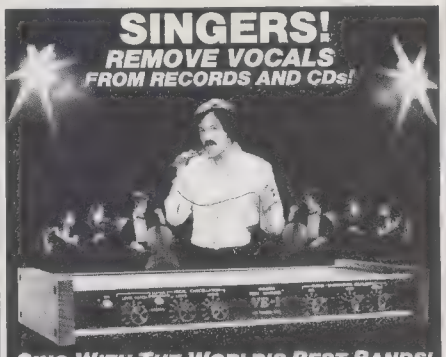

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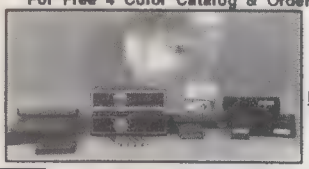

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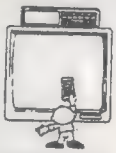

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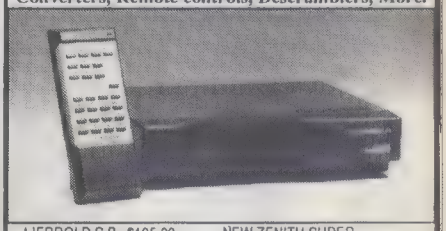

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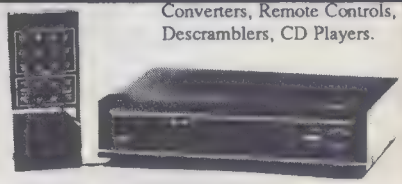

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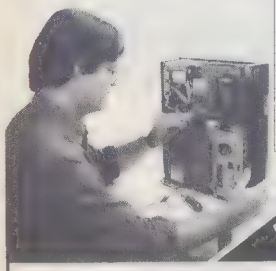

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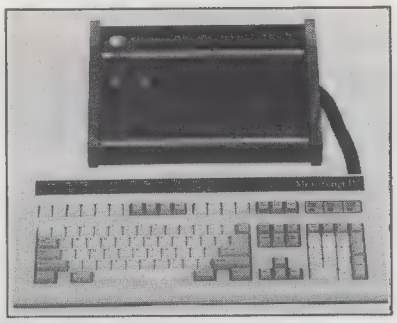

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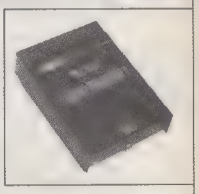

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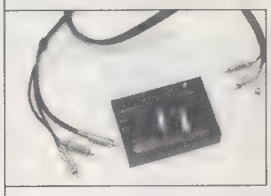

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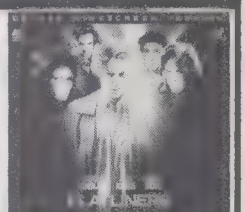

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3. Check with the advertiser regarding any warranties offered or available for purchase.

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5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.

6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)

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8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers

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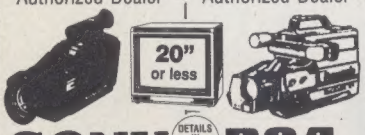

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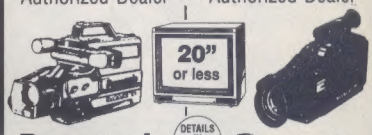

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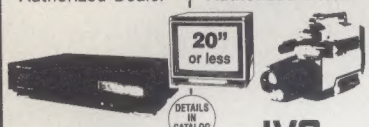

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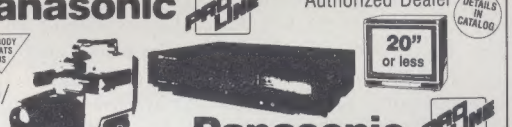

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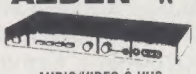

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OFF THE AIR

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BY ANDY WICKSTROM

Perhaps you passed up the opportunity last October to see the 50th anniversary release of Walt Disney's *Fantasia*, believing the two-hour animation spectacle would soon be yours to savor on home video. Big mistake.

Although *Fantasia*'s reappearance in more than 500 theaters last year was warmly received, grossing more than any other Disney animated feature in a secondary run, its success has so far not moved the studio from its oft-stated policy: *Fantasia* will never be marketed on video. Speaking for Buena Vista, Disney's home video marketing arm, senior vice president Richard Cohen didn't say "never"—only that "it's not on video and there are no plans to release it."

The implication is that *Fantasia*, presented in its day as a new form of entertainment combining graphic artistry with classical music, is something special. As a jewel in the crown, it is not to be cast into the marketplace of mere packaged goods, but withheld for selective and periodic engagements.

A Disney public relations spokesman enthusiastically confirmed that *Fantasia* is the most requested title for video release in the studio's vault, if not in all of Hollywood. Its credentials are legendary. A corps of Disney animators was unleashed to marry its wildest imaginings to the compositions of Beethoven, Tchaikovsky, Stravinsky and Bach. The music was interpreted by Leopold Stokowski, conducting the renowned Philadelphia Orchestra, and recorded in the "Fantasound" process, an early stereophonic system developed by Disney in conjunction with RCA.

The result was an audio/visual feast like nothing else witnessed. Upon its premiere in 1940, *New York Times* critic Bosley Crowther waxed rhapsodic, calling it "a creation so thoroughly delightful and exciting in its novelty that one's senses are captivated by it, one's imagination is deliciously inspired."

But the esteem the movie enjoys today cloaks an inglorious past. In its initial release *Fantasia* was a flop, derided by music critics who bemoaned Stokowski's tinkering with the classics and ignored by the masses for whose edification it was ostensibly intended.

Disney had described the movie as an experiment. Certainly the extremes of styles and tone—from the painterly abstractions of Bach's "Toccata and Fugue" to the saccharine-sweet mythological world of Beethoven's "Pastoral Symphony"—suggest confusion among the filmmakers over what they hoped to accomplish.

Furthermore, an animated film of more than two hours in length is something of an endurance test. As a film form, the feature-length cartoon itself had only been introduced in 1938 with Disney's *Snow White and the Seven Dwarfs*. Now audiences were being asked to sit still for highbrow music with precious little narrative.

But there came a time in the psychedelic '60s when experimentation in film found commercial acceptance. While Crowther did not have the term "mind blowing" at his disposal in 1940, the pursuit of that sensation drove many a young recreational drug user into theaters for *Fantasia*'s revival in 1969—when it finally made a profit.

Now, in the clean and sober '90s, there's a golden anniversary edition of *Fantasia*, and its byword is restoration. In a two-year undertaking, the studio cleaned up both the original negatives and the audio track. New prints were made for the first time since the '40s, and a multichannel stereo soundtrack was engineered to approximate Fantasound, minus 3,000 pops.

Yet Disney maintains this extensive labor will not culminate in a home version, although the PR man proclaimed that, with its brilliant colors and sparkling soundtrack, *Fantasia* would be the ultimate laser videodisc.

For the moment, though, no video *Fantasia* is in sight. But fear not. Can one doubt that such an unusual and daring piece of film art has earned the right to its audience? The movie that Uncle Walt once branded a mistake has a special niche indeed—and it's not in a vault. ■

Andy Wickstrom is executive editor of Video Business.

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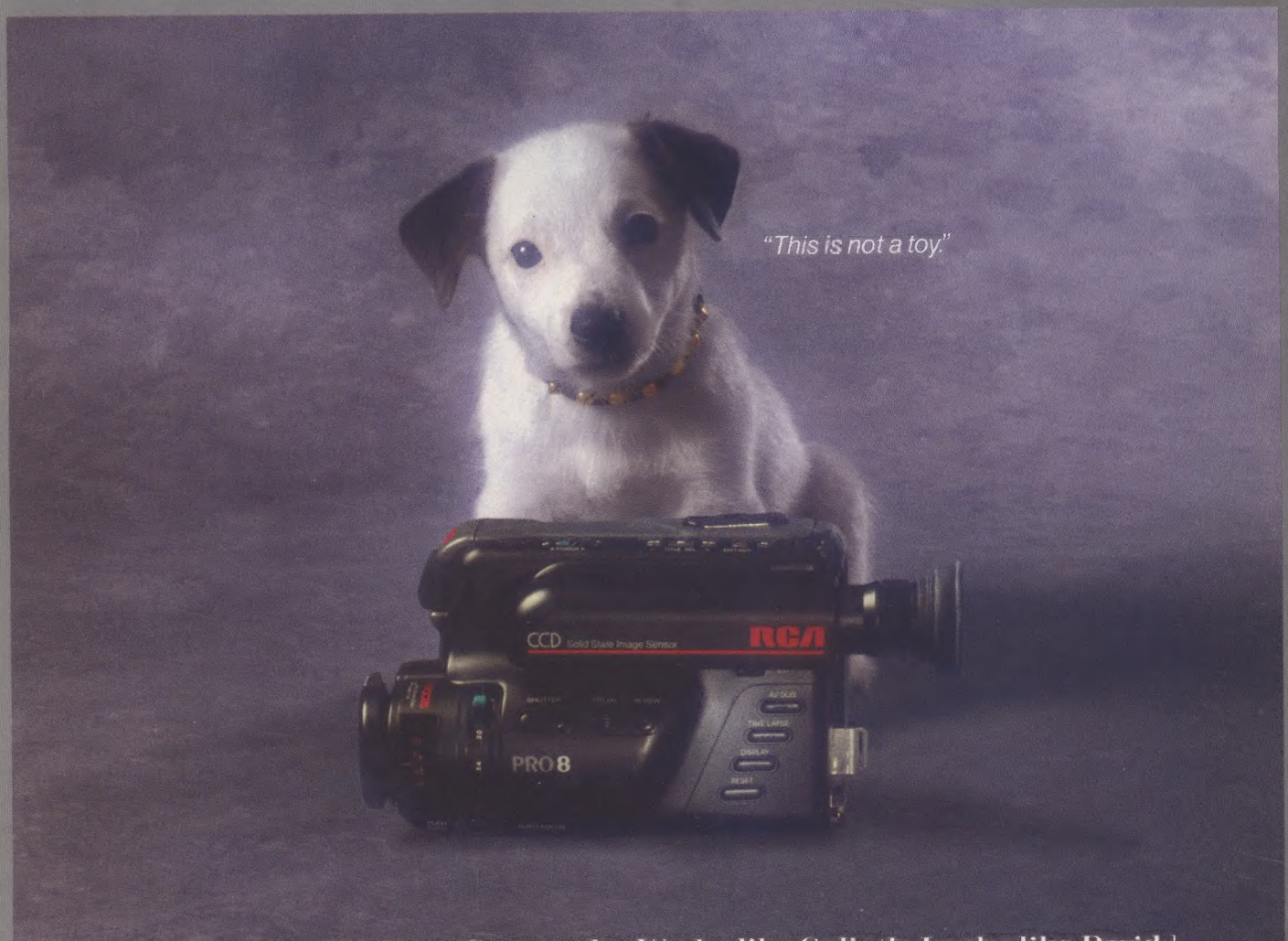

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